

**USE OF LITERATURE IN UNDERSTANDING THE  
TRANSFORMATION OF DOMESTIC  
ARCHITECTURE:  
CASE OF ISTANBUL BETWEEN 1908 AND 1950**

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## ABSTRACT

### USE OF LITERATURE IN UNDERSTANDING THE TRANSFORMATION OF DOMESTIC ARCHITECTURE: CASE OF ISTANBUL BETWEEN 1908 AND 1950

Domestic architecture is tightly related with socio-cultural changes and transformations within the society. However collecting data about the social relations of a previous period in which the witnesses and the solid materials are not available is a difficult task. Literature may be a useful source at this point, in order to reach data about a period which not much has remained. Especially novels involve literary spaces reflecting the details of daily life which usually takes place in the house.

The need for such study was determined after analysing the Turkish housing history. It was noticed that the architectural historians have usually mentioned about the physical, economic or politic factors which affected and shaped the housing but the social relations were usually dismissed. One of the essential targets of this study is to reveal these social relations which have an important role on house design.

In order to trace the transformation of domestic architecture, five novels in Turkish Literature have been analysed. These novels have been selected by non-random sampling method. Space is specified as Istanbul and the time interval is determined as years between 1908 and 1950, when socio-cultural changes in the society accelerated.

Some social relations which shaped and transformed the housing have been revealed by analysing and interpreting the chosen literary texts. Information provided from the literary texts and the previous knowledge gained from the written housing histories altogether creates a whole giving a comprehensive perspective to the housing subject.

**Keywords:** Literature and Architecture, Literary Space, Domestic Architecture, Housing Architecture, Housing History, Transformation in Housing Architecture, Interdisciplinary study.

# ÖZET

## KONUT MİMARİSİ DÖNÜŞÜMÜNÜN KAVRANIŞINDA EDEBİYATIN ARAÇSALLAŞTIRILMASI: 1908-1950 YILLARI ARASINDA İSTANBUL ÖRNEĞİ

Konut mimarisi, toplumdaki sosyo-kültürel değişim ve dönüşümlerle sıkı sıkıya ilişkilidir. Fakat tanıkların ve somut materyallerin artık bulunmadığı eski dönemlere ait sosyal ilişkiler hakkında veri toplamak oldukça zordur. Geriye pek bir şey kalmamış dönemler hakkında veri elde etme noktasında edebiyat elverişli bir kaynak olabilir. Özellikle romanlar, çoğunlukla evde geçen ve günlük hayatı yansıtan edebi mekânları içerir.

Böyle bir çalışmaya duyulan ihtiyaç, Türk konut tarihinin analizinden sonra belirlenmiştir. Mimarlık tarihçilerinin genellikle konutu etkileyen ve şekillendiren fiziksel, ekonomik veya politik faktörlerden bahsettiği, ancak sosyal ilişkilerin üzerinde yeterince durulmadığı saptanmıştır. Bu çalışmanın temel hedeflerinden biri, ev tasarımı üzerinde önemli rolü olan bu sosyal ilişkileri ortaya çıkarmaktır.

Konut mimarisinde yaşanan dönüşümün izini sürebilmek adına, Türk edebiyatından beş roman incelenmiştir: Bu romanlar seçkisiz olmayan örnekleme yöntemi ile belirlenmiştir. Mekân İstanbul olarak belirlenmiş ve zaman aralığı ise sosyo-kültürel değişimlerin hızlandığı 1908-1950 yılları arasındadır.

Seçilen edebi metinler incelenerek ve yorumlanarak konutu şekillendiren ve dönüştüren bazı sosyal ilişkiler ortaya çıkarılmıştır. Edebi metinlerden ve hali hazırda bulunan konut tarihi yazınından elde edinilen bilgiler, bir bütün oluşturularak konut konusuna kapsamlı bir bakış açısı kazandırır.

**Anahtar Kelimeler:** Edebiyat ve Mimarlık, Edebi Mekân, Konut Mimarisi Konut Tarihi, Konut Mimarisinde Dönüşüm, Disiplinler arası çalışma.

*To my one and only son, Berat...*

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# CHAPTER 1

## INTRODUCTION

Space is created within social relation networks and especially domestic architecture which is tightly related with daily life is a social product for it is affected by the social changes besides architectural trends (Lefebvre 1991). Social changes and transformations in a society may be traced upon “house” because it is a micro-scale version of a society. In other words, house has parallel features with the society so observing the house is a micro scaled analysis of a society (Elçi 2003).

There is no single explanation to answer how forms of the dwellings are created. Social, cultural, ritual, economic and physical factors all together have impact on form. Especially the socio-cultural aspects have a primary stress. Examining the values or preferences of a society gives many clues about the transformation in the housing because the rapid or steady changes in such aspects also change the dwellings in time (Rapoport 1969). Lawrence by looking from the opposite side claims that houses include a set of social values and the changes in the typology or form is a clue of a social change or development in the society (Lawrence 1985).

Every factor that affects the individual, also affects the house. With the change of the user profiles the user preferences also change which reshapes their environment. With the effect of Westernisation and individualisation, new life styles started to take place inside the houses. The previous era in which the patriarchal system was prevail loaded unequal gender roles to the individuals and caused discriminations upon spaces such as the house being labelled as feminine while the public spaces were accepted as masculine. In time, parallel to the changes in gender roles, education level of women and proportion of the paid labour force, this discrimination started to fade away. These events transformed the family structure because the role of the women within the society is closely related with the family structure.

## **1.1. Problem Definition**

The Literature of Turkish housing history has usually dismissed the social relations attached to the house. In fact, it should be noted that the user of the house and his/her social relations are tightly related with the house design. It is obvious that the society has a deep role upon the life-style of an individual so the role of the society upon housing architecture cannot be underestimated. But gathering information about the social relations of the past is a hard task as the witnesses and the physical proofs of a certain period usually do not exist.

## **1.2. Need for the Study**

Housing history is a discipline which traces the transformation of the dwellings from the start of the humankind until now. The literature of Turkish housing history gives clues to understand the transformation in domestic architecture but the technical, economic and stylistic changes are frequently mentioned, while the social relations are usually dismissed. Every historian has a focus point, some explains the transformation upon economic conditions while other mentions about the political changes and legal regulations. For example, Yıldız Sey focuses on the housing policies but this may be sometimes misleading to reflect the feature of the period, because applying the regulations to real life can sometimes be difficult and it usually takes time. Tanyeli underlines the fact that the practice is different from the theory and states that the governors are not the only shapers of the cities, because the individuals sometimes disobey the rules for different reasons, they can sometimes find new solutions and prefer to apply them instead of the legal regulations (Tanyeli 2005).

Historicist approach, which is the tendency to regard historical development as the most basic aspect of human existence, is usually preferred in the housing histories. But especially Ilhan Tekeli criticizes this approach for it is based on continuity which causes many problems. Writing housing history becomes nearly impossible because the whole parts of the chain are not available. Such continuity cannot be supplied because certain data are missing so the examiner ends up filling the gaps with his/her authority which may be seen to be a huge mistake. Instead of tracing the continuity, it is



important to analyse how and why such typologies has been created and which social factors has a role on it. Searching continuity will not be the essential approach while dealing with housing but understanding the conditions which leads the housing to transformation gives us the continuity.

Thoughts of the Annales School have an important impact in adding the social disciplines into the history field. The school gained its name from the journal “*Annales d’Histoire Economique et Sociale*” (Annals of Economic and Social History) established by French historians Marc Bloch and Lucien Febvre. The thoughts of the school influenced the 20<sup>th</sup> century in which the history and social disciplines have started to be considered as a whole. Instead of analysing the actions of the power holders, the political or religious aspects their relation networks began to gain importance. In other words the history started to be involved with the society instead of being a discipline concerned with the events and the known rulers. Especially with the studies of Fernand Braudel, who was a French historian and a leader of the Annales School, the neglected history of the common people and their daily life gained priority. (Lecture notes from Prof. Dr. Şeniz Çıkış)

Amos Rapoport, who is an architect, academician and one of the founders of Environment-Behaviour Studies (EBS), prefers to analyse housing architecture upon social relations. His studies are especially related to the importance of culture in the built environment. His book “*House Form and Culture*” explains how the house forms are created upon these aspects. Rapoport lists five important aspects of the *genre de vie* (kind of life) which affect built forms. Although all these aspects have variable definitions with different approaches, we may simplify and shortly define them as following;

- a. Some Basic Needs:** The needs such as sitting, sleeping and cleaning. The behaviour of supplying the need is important then the activity itself. For example, eating is a common activity while eating and cooking habits (some of which are affected by religions etc.) vary from one society to another.
- b. Family:** Family structure has an effect on form and varies in each society. Especially, the preference of polygamy and monogamy is an important aspect.

**c. Position of Women:** As well as being an aspect of the family system, it requires to be discussed exclusively. Privacy of the women is more important in some cultures and introvert house construction is a result of this aspect.

**d. The Need for Privacy:** The way of producing privacy is an important aspect upon housing design. Separating the house from the street or neighbours is the result of a search for privacy.

**e. Social Intercourse:** Meeting and building social relations is another factor which shapes the house. The habitat of the meeting and where it takes place is the affective factor rather than the meeting activity itself.

Tekeli confirms Rapoport's approach and adds other aspects. He notes that considering all these factors together will help to comprehend the big picture. In order to describe and explain housing, he gives a list of ten variables to be analysed (Tekeli 1996).

**a. Physical Aspects:** Housing and its physical aspects are considered as a cultural artefact; for example the typology, the size and the building quality of the house.

**b. Household Activities:** The household activities and the house are considered as a whole. These activities are eating, sleeping, cleaning, entertaining etc. The necessary equipment and furniture for such activities are also taken into consideration.

**c. Settlement the Housing Creates:** House is considered as a unit which comes together in order to create an urban pattern.

**d. External Relations of the House:** These are the activities which determine the function of the house; for example the division between the workplace and the house or the division between private and public space.

**e. Social classification within the society:** Social classifications determined by factors such as lifestyles or income levels also have an impact on housing design.

**f. Construction Material and Technology:** This variable is related with the skills and knowledge of a society.

**g. Internal Relations of the House:** The family structure, its composition and division of labour within the family are analysed under this title.

**h. Meanings and beliefs attached to the house:** This aspect is related to the attribution of symbolic functions to housing.

**i. The rules and customs of the society:** The habits of a society which determines the rules and customs upon housing design.

**j. The legal regulations about housing and settlement:** These are the formal regulations which are applied by the states.

Housing design is created with all these factors together. Considering only one of these variables always remains incomplete in order to understand how the house is formed. Tracing the clues from daily life and analysing without determining a framework which will cause a prejudice may be helpful in answering the question how housing has developed throughout history.

### **1.3. Assumptions and Limitations**

Totalitarian perspective in historical studies should be avoided because periodization in time and regionalization in space gives the opportunity to reach much more realistic results. In order to supply this, a particular time and space has been selected. The years between 1908 and 1950 is chosen to understand the effective change the housing went through. The start of this period is the year of the proclamation of constitutionalism which is the period when the changes in the society accelerated. The results of the Westernisation period which started in the Tanzimat era have started to give solid results. The impact of the transformations in the physical and social landscape of the city began to be observed in daily life. Especially freedom the women gained after the constitutionalism was effective in the transformation of the society which also means the transformation in housing. This was a milestone in which the apartments started to spread while the traditional housing faded away. After the World War I, an intense immigration movement began in 1923 and 1929 as a result of the barter. But any shortage of housing didn't occur because while some citizens came the others left with such events like population exchanges. A new period began in Turkey during the mid 20<sup>th</sup> century. Foreign capital and dependence to the outer world was the main characteristic of this period. Turkey once again started to integrate with the Western world. The trade and agriculture bourgeoisie took control of the country. After the 1950's, the housing problem became apparent with the accelerating migration movements which is caused by the mechanization in agriculture (Kuban 1998). The

intense and sudden migrations from villages to cities caused many social problems, housing being the first. This need for housing was answered with multi-storeyed buildings and squatter's house. The apartments of this period differed from its early examples, because they were no longer a sign of prestige and symbol of a modern lifestyle.

The first examples of the apartment typology were seen in the second half of the 19<sup>th</sup> century. Especially family apartments were raised in the places once the mansions were located. These were the apartments belonging to one extended family which each nuclear family lived in each floor. The enacted law of property ownership (*kat mülkiyeti yasası*) in 1965 accelerated the construction of the multi-storied buildings. It became affordable for more people so it was no longer the place for the wealthy families. They were built to solve the housing problem of the city (Öncel 2010). This is the reason for not taking the apartments built after 1950 into consideration within the scope of this study.

Istanbul is chosen as the main space of the study as it represented the urban lifestyle of the Ottoman society in a century when rural life was prevalent. Life styles and consequently housing standards in Istanbul were very different from the rest of Anatolia (Toker and Toker 2003). It is known that Istanbul is one of the oldest cities which include physical layers from various times. During the Ottoman period, the citizens did not have an institutional contribution to the creation of the city which lasted till the 20<sup>th</sup> century. In old regimes, the ruler was the absolute decision maker over the city, however Istanbul was a unique example because there wasn't an aristocracy class, a clergy class or a municipal system. That is why Istanbul may be seen to be a creation of the autocratic regime and the informal creations of the citizens. Big molecules are created by the autocratic regime while the citizens produce their own atoms which were created during an organic process. This dialectic formation was dominant in Istanbul. There was also a great contrast between the public structure and the residential buildings. The public constructions were huge and splendid while the houses were described as one-story adobe houses by the 16<sup>th</sup> century voyagers. There are theses claiming that the house typologies were created in Istanbul and spread to the rest of the country. Even if this is a controversial hypothesis, it is true that Istanbul once had an important role in the country's architectural profile (Bektaş 2013).

The reason for considering mansion, kiosk and waterside as equivalent forms is that these traditional houses have common features. There are few aspects which differentiate them. Mansion is distinguished from the ordinary house with its size, status of its owner, the articulation and its ornament; while the Kiosk is a summer resident built in a large garden and Waterside is the residences by the sea. (Altiner and Budak 1997) Even if their location and seasons of usage are different, the social relations around them are usually common. These social relations are the main subject of this study, so considering all three types of houses as traditional house is appropriate.

Tracing the social life of a certain era may be difficult, especially if the solid clues are not available. Literary sources, especially the novels, may be helpful in this point, because they mainly involve the interactions among the people in their daily lives. This is the main reason for analysing the novels in order to gain information about the social life of a certain era. As for sure, there are dozens of novels, specifying the ones with rich information is a special occasion. To reduce the time spending to find the appropriate novels amongst the hundreds, the book written by Handan Inci has been very helpful.

Handan Inci Elçi is an academician in literature department of Mimar Sinan University of Fine Arts. In her book "*Roman ve Mekan/ Türk Romanında Ev (2003)*" (Novel and Space / House in Turkish Novel) she tries to trace the social changes and transformations upon "house" which is described as a micro-scale version of the society. The chosen novels approximately represents the period between 1870 and 1970. The selection criterion was to choose the novels which mainly focused on the housing problem. According to these limitations, fifty-eight novels have been chosen and analysed. Elçi underlines that most of the novels in her book includes the debate between the mansion and the apartment; the first represents the traditional era while the latter represents the modern times. The chosen period and the topic are parallel with this study; thus choosing the novels among these fifty-eight novels are appropriate in order to gain time.

Table 1.1. List of the novels mentioned in “*Roman ve Mekan/ Türk Romanında Ev.*”

| No | Novel                         | Author                    | Cities Mainly Mentioned | Mentioned Period   | Spaces Mainly Mentioned  | Subject   |
|----|-------------------------------|---------------------------|-------------------------|--|--------------------------|---|
| 1  | <b>Akile Hanım Sokağı</b>     | Halide Edip Adıvar        | Istanbul                | 1950's (Published in 1958)   | Mansion - Apartment      | The cultural changes in the society are mentioned in a neighbourhood which involves different house typologies. |
| 2  | <b>Anahtar</b>                | Refik Halit Karay         | Istanbul                | After the Proclamation of Republic (Published in 1947)                             | Waterfront Residence     | Modern Family life is mentioned upon Kenan-Perihan couple.  |
| 3  | <b>Ankara</b>                 | Yakup Kadri Karaosmanoğlu | Ankara                  | The years of Turkish Independence war (Published in 1934)                          | Apartment- "House"       | Three different terms of Ankara is mentioned.   |
| 4  | <b>Araba Sevdası</b>          | Recaizade Mamud Ekrem     | Istanbul                | Tanzimat Period (Published in 1898)  | Mansion-Kiosk            | Misunderstood Westernisation  |
| 5  | <b>Aşk-ı Memnu</b>            | Halid Ziya Uşaklıgil      | Istanbul                | End of the 19 <sup>th</sup> Century (Published in 1900)                            | Kiosk-Waterfront         | Story of a secret affair  |
| 6  | <b>Ayışlı ve Kiracıları</b>   | Memduh Şevket Esendal     | Ankara                  | The first years of the Republic (Published in 1934)                                | Apartment                | Collective life in a new house typology   |
| 7  | <b>Aylak Adam</b>             | Yusuf Atılgan             | Istanbul                | 1950's (Published in 1959)   | Apartment                | A Flaneur trying to find his true love  |
| 8  | <b>Aylaklar</b>               | Melih Cevdet Anday        | Istanbul                | After the constitutionalism until the proclaim of the Republic (Published in 1965) | Mansion-Kiosk- Apartment | A demolition of a mansion   |
| 9  | <b>Biz İnsanlar</b>           | Peyami Safa               | Istanbul                | Period of Armistice (Published in 1959)  | Waterfront               | Conflict between the east and west cultures.  |
| 10 | <b>Bu Bizim Hayatımız</b>     | Refik Halit Karay         | Istanbul                | 1946-1947 (Published in 1950)  | Mansion-Kiosk-Waterfront | The disappearance of the traditions, The problem people faces which cannot adapt the new lifestyle.             |
| 11 | <b>Canan</b>                  | Peyami Safa               | Istanbul                | Westernisation Period (Published in 1925)  | Kiosk-Waterfront         | Two families with opposite lifestyles.  |
| 12 | <b>Cevdet Bey ve Oğulları</b> | Orhan Pamuk               | Istanbul                | Between 1905-1970 (Published in 1982)  | Mansion- Apartment       | Three generations of a family   |
| 13 | <b>Çamlıca'daki Eniştemiz</b> | Abdülhak Şinasi Hisar     | Istanbul                | From Tanzimat Quarter to the second constitutionalism (Published in 1944)          | Kiosk                    | The life story of Hacı Vamık Efendi   |

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Table 1.1 (cont.).

| No | Novel                              | Author                    | Cities Mainly Mentioned          | Mentioned Period  | Spaces Mainly Mentioned      | Subject   |
|----|------------------------------------|---------------------------|----------------------------------|---|------------------------------|---|
| 14 | <b>Çocukluğun Soğuk Geceleri</b>   | Tezer Özlü                | Istanbul-Germany                 | 1970's (Published in 1980)  | "House"                      | Autobiographic  |
| 15 | <b>Damga</b>                       | Reşat Nuri Güntekin       | Istanbul                         | Just after the Second Constitutionalism (Published in 1924)                         | Mansion-Kiosk                | Struggles a young man faces for the sake of his love  |
| 16 | <b>Döner Ayna</b>                  | Halide Edip Adıvar        | Istanbul, Some villages of Izmit | After The Proclaim of Republic (Published in 1954)                                  | Apartment-Village House      | A journey from the village to the city  |
| 17 | <b>Eylül</b>                       | Mehmet Rauf               | Istanbul                         | Published in 1900   | Mansion-Waterfront           | Love triangle   |
| 18 | <b>Fatih-Harbiye</b>               | Peyami Safa               | Istanbul                         | 1930's (Published in 1931)  | Mansion-Apartment            | Two districts with opposite features  |
| 19 | <b>Felâhî Bey ile Rakım Efendi</b> | Ahmet Mithat Efendi       | Istanbul                         | Tanzimat Period (Published in 1875)   | "House"                      | Misunderstood westernisation  |
| 20 | <b>Halas</b>                       | Mehmet Rauf               | Izmir                            | 1918-1921 (Published in 1929)   | "House"                      | Independence war  |
| 21 | <b>Hayat Parçaları</b>             | Halide Edip Adıvar        | Istanbul                         | 1950-1960(Published in 1963)  | Apartment                    | A journey from the village to the city  |
| 22 | <b>Hüküm Gecesi</b>                | Yakup Kadri Karaosmanoğlu | Istanbul                         | 1908-1911 (Published in 1927)   | Mansion                      | Turmoil during the Abdülhamit II period.  |
| 23 | <b>İçimizdeki Şeytan</b>           | Sabahattin Ali            | Istanbul                         | Approximately 1940 (Published in 1940)  | Mansion                      | Marriages without meeting each other and divorces.  |
| 24 | <b>İstanbulun Bir Yüzü</b>         | Refik Halid Karay         | Istanbul                         | Just before and after the second proclamation (1908) (Published in 1920)            | Mansion-Waterfront-Apartment | Two periods are compared  |
| 25 | <b>Jön Türk</b>                    | Ahmet Mithat Efendi       | Istanbul                         | 1897-1908 Abdülhamit II Period (Published in 1910)                                  | Mansion                      | Westernisation, Love story and exiles   |
| 26 | <b>Karnaval</b>                    | Ahmet Mithat Efendi       | Istanbul                         | Last period of the Ottoman Empire (Published in 1881)                               | Mansion-"House"              | Two opposite characters which are "Zekayi (European)" and "Resmi (Traditional)" are mentioned |
| 27 | <b>Kerim Ustanın Oğlu</b>          | Halide Edip Adıvar        | Istanbul                         | From the Independence war until the first years of the Republic (Published in 1958) | Apartment-"House"            | Story of a child who comes to Istanbul after his father's death in the war.                   |
| 28 | <b>Kırık Hayatlar</b>              | Halit Ziya Uşaklıgil      | Istanbul                         | Last period of the Ottoman Empire (Published in 1901)                               | Mansion                      | Spread of degenerated Families  |

(Cont. on next page)

Table 1.1 (cont.).

| No | Novel                              | Author                    | Cities Mainly Mentioned   | Mentioned Period  | Spaces Mainly Mentioned      | Subject   |
|----|------------------------------------|---------------------------|---------------------------|---|------------------------------|---|
| 29 | <b>Kıskanmak</b>                   | Nahit Sırrı Örik          | Ankara-Zonguldak-Istanbul | First Years of the Republic (Published in 1946)   | Kiosk, "House"               | Revenge of Seniha   |
| 30 | <b>Kıralık Konak</b>               | Yakup Kadri Karaosmanoğlu | Istanbul                  | 1909-1915 World War I (Published in 1939)   | Mansion-Apartment            | Debates between three generations. Collapse of a mansion  |
| 31 | <b>Mahşer</b>                      | Peyami Safa               | Istanbul                  | World War I (Published in 1924)   | Kiosk-Apartment              | Degeneration of the society   |
| 32 | <b>Mahur Beste</b>                 | Ahmet Hamdi Tanpınar      | Istanbul                  | Periods of Abdülaziz-Abdülhamit (Published in 1975)   | Mansion-Waterfront-Kiosk     | Impact of a changing civilisation   |
| 33 | <b>Mai ve Siyah</b>                | Halid Ziya Uşaklıgil      | Istanbul                  | Published in 1897   | Kiosk                        | The period is mentioned from the perspective of A.cemil.  |
| 34 | <b>Miras</b>                       | Memduh Şevket Esendal     | Istanbul                  | Abdülhamit II Period(Published in 1925)   | Mansion-Waterfront           | Problems while sharing the heritage   |
| 35 | <b>Miskinler Tekkesi</b>           | Reşat Nuri Güntekin       | Istanbul-Izmir            | From the Abdülhamit II Period until the Republic Years(Published in 1946)                                       | Mansion-Waterfront           | A life story which starts in a mansion and ends begging in the streets.                                 |
| 36 | <b>Muhabet Tılsım</b>              | Hüseyin Rahmi Gürpınar    | Istanbul                  | Written in 1928 (Published in 1928)   | Mansion                      | Immoral women, superstitions  |
| 37 | <b>Nesli Ahir</b>                  | Halid Ziya Uşaklıgil      | Istanbul                  | Abdülhamit II Period (Published in newspaper in 1908-1909)  | Mansion-Kiosk                | The depressions of the new generation   |
| 38 | <b>Ölmeye Yatmak</b>               | Adalet Ağaoğlu            | Anatolia-Ankara-Istanbul  | 1937-1968 (Published in 1973)   | Hotel Room                   | The debate between the new generations towards the traditions.  |
| 39 | <b>Panorama</b>                    | Yakup Kadri Karaosmanoğlu | Ankara-Istanbul           | 1923-1952 (Published in 1953)   | Mansion-Waterfront-Apartment | The period after the revolutions and the ones which have struggles to adapt it.                         |
| 40 | <b>Pertev Bey ve Üç Kızı</b>       | Münevver Ayaşlı           | Istanbul-Ankara           | Mentions nearly a 50 years period which starts in 1912  | Mansion-Kiosk-Apartment      | The collapse of a mansion parallel to the collapse of the Empire  |
| 41 | <b>Saatleri Ayarlama Enstitüsü</b> | Ahmet Hamdi Tanpınar      | Istanbul                  | Starts in the Late 19 <sup>th</sup> Century Until the Middle of the 20 <sup>th</sup> Century(Published in 1962) | Mansion-Apartment            | Changes with the modernisation process. Degeneration.   |
| 42 | <b>Sahnenin Dışındaki</b>          | Ahmet Hamdi Tanpınar      | Istanbul                  | 1920-1921 (Published in 1973)   | Waterfront                   | It is underlined that the ones in Istanbul are out of the scene while Anatolia while is the real scene. |
| 43 | <b>Sergüzeşt</b>                   | Sami Paşazade Sezai       | Istanbul                  | Published in 1888 and mentions about the 19 <sup>th</sup> century   | Mansion                      | Westernisation in Ottoman Society   |
| 44 | <b>Sevda Sokağı Komedyası</b>      | Halide Edip Adıvar        | Istanbul                  | First years of the 20 <sup>th</sup> century (Published in 1959)   | Waterfront-Mansion-Apartment | Numune is adopted in a palace after she lost her family in a fire.                                      |

(Cont. on next page)



Table 1.1 (cont.).

| No | Novel                         | Author                    | Cities Mainly Mentioned | Mentioned Period   | Spaces Mainly Mentioned      | Subject  |
|----|-------------------------------|---------------------------|-------------------------|--|------------------------------|--|
| 45 | <b>Sinekli Bakkal</b>         | Halide Edip Adivar        | Istanbul                | Abdülhamit II Period (Published in 1936)   | Mansion-Waterfront           | Life stories of people in a neighbourhood during Abdülhamit period.                                  |
| 46 | <b>Sodom ve Gomore</b>        | Yakup Kadri Karaosmanoğlu | Istanbul                | 1921 (Published in 1928)   | Waterfront-Mansion-Apartment | Adoration towards the west   |
| 47 | <b>Sonsuz Panayır</b>         | Halide Edip Adivar        | Istanbul                | End of the World War II (1944 ) (Published in 1946)                                  | Apartment                    | The changes upon the role of the women within the society.   |
| 48 | <b>Sözde Kızlar</b>           | Peyami Safa               | Istanbul-Anatolia       | Just after the World War I (Published in 1922)                                       | Kiosk                        | Misunderstood westernisation. Debate between the ones in Istanbul and the new arrivals from Anatolia |
| 49 | <b>Sultan Hamid Düşerken</b>  | Nahit Sırrı Örik          | Istanbul                | Just before and after 1908 (Published in 1947)                                       | Mansion-Waterfront           | The panorama of the period reflected upon the love of Nimet and Şefik                                |
| 50 | <b>Şıpevdi</b>                | Hüseyin Rahmi Gürpınar    | Istanbul                | Written in 1901 (Published in 1911)  | “House”                      | Misunderstood westernisation   |
| 51 | <b>Taaffüf</b>                | Ahmet Mithat Efendi       | Istanbul                | Written in 1895 (Published in 1895)  | Mansion                      | -  |
| 52 | <b>Tatarcık</b>               | Halide Edip Adivar        | Poyraz Village          | Transition period from Empire to Republic (Published in 1939)                        | Kiosk-Waterfront             | Lives of poor people in a village  |
| 53 | <b>Tehlikeli Oyunlar</b>      | Oğuz Atay                 | Istanbul                | After the period mentioned in the book “ <i>Tutunamayanlar</i> ” (Published in 1973) | Apartment                    | Journey of Hikmet Benol who abandons the place he lives and moves in to a slum                       |
| 54 | <b>Tutunamayanlar</b>         | Oğuz Atay                 | Istanbul-Ankara         | Life Story of characters born in 1930’s (Published in 1972)                          | Apartment                    | Events are less mentioned for it is based on the characters.   |
| 55 | <b>Üç İstanbul</b>            | Mithat Cemal Kuntay       | Istanbul                | The period of Abdülhamit II, constitutionalism and armistice (Published in 1938)     | Mansion-Waterfront           | Reveals under which conditions the Ottoman Empire has collapsed                                      |
| 56 | <b>Yaprak Dökümü</b>          | Reşat Nuri Güntekin       | Istanbul                | World War I (Published in 1930)  | “House”                      | Debate between generations   |
| 57 | <b>Yaşamın Ucuna Yolculuk</b> | Tezer Özlü                | Various Countries       | Starts in 1983 and remembers the past. (Published in 1984)                           | “House”                      | autobiographic   |
| 58 | <b>Zaniyeler</b>              | Selahattin Enis           | Istanbul                | World War I (Published in 1943)  | Mansion-Kiosk-Apartment      | The moral collapse of the society  |

The novels which mention about Istanbul in the period between 1908 and 1950 are chosen among these fifty-eight novels. After this elimination, the novels are reduced to the ones which mainly deal with mansion, waterfront, kiosk and apartment. It was noticed that some of these novels involved these spaces but the given information and the relations attached to the house were very weak so the ones which considered housing as a problem were preferred. At the end of the selection, five novels have been chosen: *İstanbul'un İç yüzü* (Interior Face of Istanbul), *Kiralık Konak* (Mansion for Rent), *Akile Hanım Sokağı* (Miss Akile Street), *Aylaklar* (Idlers) and *Cevdet Bey ve Oğulları* (Mr. Cevdet and His Sons). These five novels include mansion-apartment dialectic and compare these two types with their physical and social aspects.

#### **1.4. Methodology**

The creation and transformation of domestic architecture cannot be explained only with physical aspects. "Space" creates a social network around itself. This mutual communication will be examined in this study basing on the relationship between text and architecture. Data selected from the texts will be evaluated in order to reveal the networks around space.

Edward Hall defines literature as a key helping people learn how space is perceived (Tümer, 1982). To examine what literature can offer for architecture is one of the first and most vital stages of this study. All kinds of written sources are important references in terms of shedding light on history and culture of humanity. With this in mind, it is the aim of the study to see how to benefit from this new field.

As a method in the study, first of all, the importance of interdisciplinary study has been underlined and literature is chosen as the database of interdisciplinary study. When the literary works of a period are examined, it is possible to obtain information on many fields, from historical events to habits of the society. To narrow the scope of the study a certain literary source, which is novel, and a certain subject, which is domestic architecture, has been specified.

Subjectivity is one of the most important factors that make architecture a product of art that prevents architecture being formulated like other sciences. However, for this reason, it is extremely difficult to grasp the architectural information. Novel which is also a subjective creation may help to understand some relations and how individuals perceived architectural spaces. So the method will be to examine the attributions among space given from the individual and the society from the literary sources. What is proposed in this study is to capture a relation, a situation, which is overlooked by architectural history rather than achieving an analytical conclusion.

The relationship between text-architecture and what can be obtained from text / literature is examined and this is applied through five novels, the clues which are attached to domestic architecture are revealed. What is important here is the idea of transformation and interpretation, which is the attempt of a new and different study to export and use the word other than pure architectural discourse. This study is an example to verify this thought.

The novels are analysed basing on ten aspects that İlhan Tekeli has suggested in order to analyse the factors which shaped the domestic architecture. These aspects are: Physical aspects, household activities, settlement the housing creates, external relations of the house, classification within the society, construction material and technology, internal relations of the house, meanings and beliefs attached to the house, the rules and customs of the society, the legal regulations about housing and settlement. These aspects were taken into consideration in order to evaluate and interpret the literary source with architectural concepts.

## **1.5. Structure of Thesis**

In chapter two the relation between literature and architecture is discussed while the importance of interdisciplinary study is underlined. The techniques of a textual analyse has been given with an example. The studies that refer to the relation between architecture and literature in Turkish and worldwide literature has been mentioned.

Chapter three aims to clarify the focus point of the literature of Turkish housing history. Brief information about the writers and their main works related with the housing topic has been given. Varied perspectives of each historiographer has been

analysed and their focus points have been revealed. The fourth chapter involves five case studies. Each book has been analysed with the scope of İlhan Tekeli's variables and a checklist has been produced in order to give a general outlook. Examples from real life corresponding to the ones mentioned in the novels have also been given (Table 1.2.). These examples were specified according to the construction date, location and usage of the building. The fifth and last section contains the concluding remarks, how the results will help filling the gaps in the housing history is underlined and comments for the future studies have been discussed.

Table 1.2. Real life examples corresponding to the houses mentioned in the novels.

| <b>Novel</b>                  | <b>Literary Space</b>      | <b>Example from Real Life</b> |
|-------------------------------|----------------------------|-------------------------------|
| <b>İstanbul'un İç yüzü</b>    | Konak in Saraçhane (Fatih) | Suphi Paşa Mansion            |
|                               | Apartment in Şişli         | Arif Paşa Apartment           |
| <b>Kiralık Konak</b>          | Konak in Cihangir          | Mansion in Hasköy/Beyoğlu     |
|                               | Apartment in Şişli         | Maçka Palas                   |
| <b>Akile Hamm Sokağı</b>      | Konak in Laleli (Fatih)    | Selim Bey Mansion             |
|                               | Apartment in Beyoğlu       | Zarifi Apartment              |
| <b>Aylaklar</b>               | Kiosk in Erenköy           | Mahmut Muhtar Paşa Kiosk      |
|                               | Apartment in Erenköy       | Tevfik Tura Apartment         |
| <b>Cevdet Bey ve Oğulları</b> | Konak in Nişantaşı         | Şükrü Bey Mansion             |
|                               | Apartment in Nişantaşı     | Melek Apartment               |

## CHAPTER 2

### RELATION BETWEEN LITERATURE AND ARCHITECTURE

Urban space consists of different physical, cultural and sociological layers which are produced throughout the lifetime of individuals. There are some codes corresponding to these physical, cultural and sociological features which identify the city. The codes inevitably have effects on how the city is perceived and can sometimes show themselves in a facade of a building, in maps or in the media environments. Codes persist with the help of the language which is assumed to be an important tool in building collective memory of societies (Sönmez 2007).

Collective memory is the memory of a social group which is constructed with narratives and traditions. It keeps its members together and passes from one generation to the next. The term “collective memory” is first mentioned by Sociologist Maurice Halbwachs although Emile Durkheim is the constructor of the idea. Durkheim claims that societies require continuity and connection with the past to preserve social unity. He underlines the effects of religions in transmitting the beliefs, norms and their contributions to collective memory (Durkheim 1995). Halbwachs came forward with the idea that all individual memories are constructed with social institutions (Halbwachs 1992).

The literature based on language reflects this collective memory and reveals transformations and turning points of a certain era as well as giving us some clues about codes and references of a certain period and connotations which any space includes. Literature strengthens the relation between collective memory and space (Sönmez 2007).

There are two ways literature gets involved with architecture. First, with its own tools it creates spaces which only exist in the texts named as “literary space”. Literary space is the narrated space of the novel. Although literary spaces which are fictional illusions don’t transmit the reality directly they resemble it and include the probable scenes of the real-life. So, we can say that the characteristics of literary spaces are usually parallel with the characteristics of real-life spaces. Secondly, literature depicts

the architectural spaces which already exist. It represents these spaces with its own tools. The way architecture gets involved in the field of literature is a new event. This is recreating the spaces with the tools of architecture which has already been created in the literature (Uğraş 2007).

Figuring out the “Zeitgeist”, the term Hegel used which means “the spirit of age”, may be difficult to comprehend (Hegel 1812-1816). Every discipline on its own can only manage to understand one perspective of the Zeitgeist. As the space is not the essential matter for the novelists, they are concerned with the relation between the character and the space instead of describing its physical features. This can give us some evidences about the spirit of the related space. Architecture may give us some clues about the “Zeitgeist” while the literature depicts the same era with different tools and techniques. To be able to see the big picture interdisciplinary work is inevitable.

## **2.1. Importance of Interdisciplinary Study**

Philosopher Gaston Bachelard claims that when each discipline examines history with its own norms and concepts, two types of history occur, one being “sanctioned history” and other “peripheral history”. This distinction may lead to a misunderstanding, because some aspects are disregarded while others are over-emphasized. In order to fully understand a certain period interdisciplinary studies have gained a momentum in the recent years (Bachelard 1996).

Architecture took advantage of many fields for a long time, for example; Le Corbusier as an artist and a carver used his talents in his works. But these attempts have been limited with the disciplines which are in an indirect relationship with architecture. This approach ended up with works repeating itself. As architecture is predominantly concerned with humankind considered to be a complex living-being, it is required to benefit from all kind of sources linked with human beings to be able to answer this complexity. Architecture requires an interdisciplinary analysis, especially nowadays because the population and their needs increase in time and this inevitably directs architects to other fields. In Europe, architecture is accepted as a discipline which requires cooperation with other disciplines, but in our country this has been lately realized. Disciplines being in an indirect relationship with architecture may be also

studied but including the unrelated disciplines can add a new perspective to both of the fields (Tümer 1982). The architect who benefits from the other disciplines can widen his/her perspective.

Literature is one of these disciplines from which the architecture can benefit according to Stephane Mallarme, who is a well known French poet. Literature is in the intersection space of all other disciplines. Literary theorist and philosopher Julia Kristeva adds the statement that there is no discipline that can transfer human mind as much as literature. (İncedayı 2008, 6-8). Understanding how space was perceived in previous times may be possible for the world was once more homogenized than today. In a modern world the society gained a heterogenic structure which contains many contradictions simultaneously. So the written information gains importance in order to understand the productions of such era. For example, to understand the Waterfall House designed by Frank Lyod Wright, reading the writings of the designer is necessary. From this perspective we may say that Architectural History can benefit extensively from literature. Documents which include architectural drawings can only give information about the physical features of the mentioned structure.

Architecture has an interdisciplinary structure. It uses the contents of such disciplines as physics, mathematics and sociology and transforms it into a product. It may be possible to offer a new language and enrich architecture by enriching this ground used for transforming knowledge into space. The purpose of this study, discuss how architecture, which has an interdisciplinary structure, may benefit from literature.

## **2.2. Novel as a Representative of Daily life**

Edward T. Hall who brought new meanings to space describes literature as a key which helps to understand how the individual perceives space. As an individual is the user of space, understanding the way s/he perceives space is an important matter in order to solve some recent problems (Hall 1966). We can especially take advantage from the novels in order to understand how the users perceived, gave meaning and consumed these architectural products belonging to their period (Uğraş 2007). Novel represents the individual with its surrounding because it is impossible to isolate the individual from the society s/he belongs to. This builds up strong relations between the

society and the novel; this is what makes the novel an acceptable source for social studies. (Elçi 2003) The architectural products on its own are not enough to understand the reflection of a certain process such as Westernization.

Novel was first introduced to Europe in the second half of the 18<sup>th</sup> century, when the history witnessed the rise of the bourgeoisie class. This type of literature was the result of individualization triggered by events like the Industrial Revolution, Capitalism and re-organization of the classes.

Turkish novel started to be written in the late 19<sup>th</sup> century in a chaotic period which may have forced the novels to go beyond telling a story and to share social and political ideas. Turkish novel has usually focused on social problems from its start to the recent years. Leading the society and finding solutions to social problems has been one of the aims of the Turkish novelists (Elçi 2003).

Novel itself was considered as a representative of modernity because Turkey had met this new genre during the Tanzimat period which was heavily influenced by Western values. First, the Western novels were translated by the reformists of the Tanzimat period. With their attempts, the Turkish Literature got westernized. They also used this new genre as a tool to educate and canalize the society. This gave a political identity to the novels of Tanzimat; hence focusing only on Tanzimat novels may be misleading (Uğraş 2007).

The characters of the Tanzimat novels were usually based on dilemmas such as Alafranga-Alaturca, modern-traditional and good-bad. The misunderstood westernization became the main subject. After the proclamation of the Turkish Republic, to promote the modernization project appropriate themes were chosen accordingly. The characters of novels were mostly the educated versus uneducated (Uğraş 2007). The reactions of the social actors against the events are other clues to be extracted from novels.

The Ottoman Architecture and the Tanzimat novels shared parallel thoughts in which they carried same ideological targets such as westernization and nationalism. After 1930s, the didactic approach decreased. Ideology of the *Servet-i Fünun* authors conflicted with the governors. As a result of this struggle, the works became individualised and diverted to the issues related to the real life (Uğraş 2007).



From the Tanzimat period to the 1950s, the Turkish Literature and the Turkish Architecture shared the specific features of the ideological atmosphere. After the middle of the 20<sup>th</sup> century, the individuals are the ones which are focused on and the spaces are mentioned with their realistic physical features. Literature gradually became modern and with the end of the Early Republican Period the architecture and the literature both became autonomous in creating space (Uğraş 2007).

### **2.3. Analysis of Literary Texts**

How to read and interpret a text or which criteria to choose while analysing a text is a special occasion because collecting data should be conducted by a specific method instead of a random approach. Approaching the text in the light of certain theories and methods will bring objectivity to the examination (Sılahsızıoğlu 2007). Especially reading and analyzing multidimensional texts such as the literature texts should be based on a scientific basis. We may say that “text analysis” is a cognitive and fictional activity based on theoretical baseline (Öztokat 2005)

Although literary texts have a fictional nature they make important contributions to the development of human thought system. The reader tries to establish a relationship between what is described in the text and what is in real life. In literature the real-life people and events are not transmitted as they are, the author re-arranges them in his/her own way. This requires a critical look while analysing a literature text (Sılahsızıoğlu 2007). The analyser also has to fill in the gaps left by the author. This could be done by taking the whole text into consideration as well as by making detailed reading.

Tzvetan Todorov, who is a historian, philosopher and structuralist literary critic, claims that there are three traditional approaches in literature studies which are “projection”, “exploratory commentary” and “poetics”. In the first approach the analyse goes beyond the work to the writer, society or other perceptions such as psychological or sociological criticism. In the second approach which is the explanatory commentary the work itself is the focus point and it is tried to be explained with its own tools. The latter approach named poetics aims to comprehend the general principles that arise in the work.

Berna Moran classifies literary theories and theories of criticism according to four elements that play a role in the existence of a literary text: Artist, Artefact, Reader, Society. When the approach of Moran and Todorov is taken into consideration text analysis may be generalised in three groups: First tries to explain the literary work with the data of other disciplines such as history, psychology, sociology, etc. Second, which is influenced by structuralism emerged in the 60s, examines the work with its own internal conditions such as: Literary Pragmatics, Russian Formalism, Narratology, Literary Semiotics, etc. Third is the reader-oriented approach such as Emotional Impact Theory and Reception aesthetics (Öztokat 2005).

David Silverman claims that it is possible to use the research methods of an ethnographer when making a textual analysis. It is possible to list the questions that relate to the study as follows: How is the text written? who wrote the text; the text is read for what purposes or in which conditions; what can be saved from the text, what can be removed from the text, and what does the reader need to know to make sense of the text? (Silverman 1993).

Zeynep Tuna Ultav in her doctoral thesis "*Reading J. G. Ballard In The Intersection Of Architecture And Science Fiction Literature*" tries to answer these questions while analysing the books of James Graham Ballard. She tries to explain in which conditions the book was written and the factors which shaped the period are underlined. Secondly the author's identity, his literary stance and the things which had influenced him has been answered. A specific purpose for the reading is not defined, because the text of the study is literary and does not refer to a clear audience. The fourth question is answered by examining each source one by one and the categories of meaning are generated. The micro and macro structure of the text is tried to be revealed. To answer the fifth question, it is assumed that the prior knowledge that is necessary for the reader to create meaning for such study is within the architectural discourse. Therefore, in order to create meaning, it is important to scan this area primarily.

As we can see there are many different approaches and methods to analyse a literary text. It is also possible to use more than one method simultaneously. For example, we may analyse the events in a novel with a historical perspective while analysing the characters from the psychological point of view. What is important here is

that this analysis should not be arbitrary; there should be a certain method which includes consistency(Silahsızođlu 2007).

## **2.4. The Studies that refer to the Relation between Architecture and Literature in Worldwide Literature**

There are many studies referring to the relation between architecture and literature in worldwide literature. Some of them will be mentioned briefly in this section. First example is the book “*Architecture and Modern Literature*” written by David Spurr. In his book Spurr interprets the architectural forms in modern literature. He puts forward how the meanings created in architecture and literature intersects with each other. Spurr underlines the similarities of architecture and defines architecture as an art of building while literature as an art of written language. One gives a concrete form, while the other gives a symbolic form to the world. They are both unlimited disciplines which can also put them together. Spurr defines these two disciplines as art and claims that we all want to know the meaning of the artwork (Spurr 2012). He traces the instances in which architecture and modern literature come together in order to construct bridges between the two art forms.

One way of reading literature with architecture is to study representation of one art by the other. While the architectural representation of literary is rare the opposite is widespread .The literary representations of architectural forms are frequently mentioned in order to point out the intersection between the two disciplines. Proust’s impressions of the baptistry of Saint Mark’s Basilica in Venice may be given as an example (Spurr 2012).

Carel Bertram in his book “*Imagining the Turkish House: Collective Visions of Home*” she frequently gives examples from the literature in order to understand the traditional houses. He mentions about Naim Efendi, a character from the novel “*Kıralık Konak*”, who wrestles with a new Turkish world. He introduces the characters from the novels to be able to construct his/her idea upon the transformation from the Ottoman house to the Turkish house. Faiz Bey’s house in “*Fatih-Harbiye*” is another example Bertram gives in his book. He claims that the Turkish House still lives on visual and textual memory image.

Anne M. Myers in her book “*Literature and Architecture in Early Modern England (2013)*” examines the narrative dimensions of England’s built environment from the late 16<sup>th</sup> and 17<sup>th</sup> century by using new analyses of texts by a diverse set of authors. Histories, dramas, poems, diaries and architectural treatises which cite about the built environment are involved.

The texts Myers considered are united by two distinctive qualities; first, all point to features of a real built environment that existed outside their pages and the second, all use those features as a means of telling stories.

## **2.5. The Studies that refer to the Relation between Architecture and Literature in Turkish Literature**

Building a relation between Literature and Architecture became common in Turkey with the studies of Gürhan Tümer. His main aim in his studies is to figure out how to benefit from literature in the architectural studies. According to Gürhan Tümer there are three kinds of literary sources that can be referred while dealing with architectural studies. The first one is the “professional sources” such as the sayings by the known architects about the architectural spaces. The ones who write with architectural discourse can involve prejudice and may end up with repeating itself. This will decrease the reliability of the mentioned data. Analysing the writers from a non-architectural field can give some interesting conclusions. Second sources are the ones created unconsciously by an ordinary individual who is unaware of the principles of the related field. The last sources are created by the novelists and narrators who are not concerned with architecture. These are the people who have special talents in observing the society. Authors are also an expert in using the opportunities the language provides. The latter source can sometimes be more reliable, because it doesn’t involve any conscious interpretations, so it can be accepted as an original knowledge to be interpreted. Sometimes this kind of sources can include other interpretations relying on bias like ideology and beliefs; yet this gives a clue about the feature of the period. Trying to understand the reasons of such interpretations can also be helpful to perceive the character of that period. It is important to analyze the author’s life and ideology in

order to understand the reason of some interpretations because individuals can't be isolated from his/her surrounding as it is an indispensable part of him/her.

As the space is not the essential matter for the novelists they are concerned with the relation between the character and the space instead of describing the physical feature of it. This can give us some evidences about the spirit of the related space. Another reason which makes this secondary source convenient is that it is easy to be reached while the physical structure is mostly impossible to be observed because most of them are demolished. We don't have a chance to interview with the people from the past and analysing the drawings of the building won't give us any information about the interaction between the individuals and the space. So, the study will remain incomplete without supporting it with literary sources (Tümer 1982).

In his book "*Mimarlık Edebiyat İlişkileri Üzerine Bir Deneme*" (An essay on the relationship between architecture and literature) Gürhan Tümer comes out with three theses in order to start a discussion and prove his theory. First thesis: "Architecture should benefit from language". Second thesis: "Architecture should benefit from the authors and their works." Third thesis: "Architecture should especially benefit from the authors who are not in the architectural discipline and their works not written with architectural concerns."

Gürhan Tümer in his book "*İnsan-Mekan İlişkileri ve Kafka*" (Human-space association and Kafka) analyses the books written by Kafka in order to give solid examples to prove his discourse and tries to show the validity of the method. He chooses the books which are convenient with the subject and brings architectural interpretations to the mentioned places. What he is actually doing is to bring new interpretations to the interpretations of Kafka.

The method used by Tümer which was to build a relationship between literature and architecture is similar to the ones done earlier between the social sciences and literature. The chosen work is analysed with an architectural perspective and the parts which give clues for architectural theory and architectural practice have been underlined thus how the architecture can benefit from these parts is tried to be revealed. Instead of an amateur approach a certain method should be defined before starting the study.

The book “*Edebiyatta Mimarlık*” (Architecture in Literature) prepared by Nevnihal Erdoğan and Hikmet Temel Akarsu tries to understand the problems our cities face in the recent years from the cultural perspective and asks how an architect or a city planner can consciously understand the city without reading the book such as “*Beş Şehir*” (five cities) written by Ahmet Hamdi Tanpınar. They claim that the architects without any spiritual depth and cultural background cannot produce valuable works. Novels include many architectural components to equip architects far more than being mere technical personnel. Architecture specialises with the feature of involving arts inside it. These works may provide creativity, consciousness and vision to the architect.

Handan İnci Elçi, in her book “*Roman ve Mekan/ Türk Romanında Ev (2003)*”, tries to trace the social changes and transformations upon “house” which is described as a micro scaled version of the society for the changes happened in the house is parallel to the society. The novels she chose approximately represents the period between 1870 and 1970. The date of publication wasn’t taken into consideration. The selection criterion is to choose the novels which mainly focus on housing problem. Fifty-eight novels have been analysed in this context. She underlines that most of the novels include the debate between mansion and apartment; the first representing the traditional and the latter representing the modern.

Berfu Serdaroğlu in her thesis “*Istanbul’da Konak Hayatı ve Konak Mimarisi :Samiha Ayverdi’nin İbrahim Efendi Konağı Kitabı Üzerinden Mimari Okumalar*” (Mansion life and mansion architecture in Istanbul: Architectural readings upon Samiha Ayverdi’s book Mansion of Mr. İbrahim) traces the historical period and the transformation of the mansions. The book “*İbrahim Efendi Konağı*” is written in a memoirs format so it involves spaces from real life which the author once experienced. The descriptions supplied from the novel gives clues about the typical features of the houses of the late period of the Ottoman Empire. The aim is to reflect the mansions and the life inside it.

Another thesis which refers to literature in architecture is “*Kafkaesk Mekan: Franz Kafka Edebiyatı Üzerinden Mekan Okumaları*”( Kafkaesque Space: Space Readings Using Franz Kafka’s Literature), written by Burçe Gürsel which underlines the relation between architecture and text. She tries to clarify how Kafka creates spaces like exactly they are and what his motives are in creating them. She defines Kafka’s

space as if it swallows people, makes them lose their way and let them feel lost somewhere behind the walls not remembering that they are holding a novel in their hand.

In her thesis “*A Reading of the Late 19th Century Istanbul Public Life and Space through Tanzimat Novels*”, Ayşe Nur Şenel traces the public side of the transformations which happened after the Tanzimat charter has been analysed. How the public spaces were perceived in twenty-one novels was studied. Her aim was to analyze the relation between the public spaces of Istanbul and the spatial practices depicted in the novels. Especially, the social classes and gender differences have been underlined throughout the thesis.

Beyhan Bolak in her thesis “*Constructed Space in Literature as Represented in Novels, A Case Study: The Black Book by Orhan Pamuk*” How the concept of space concretizes through experience is argued upon the novel of Orhan Pamuk. She criticizes the constructed “architectural” spaces in literature.

Ali Mahdizadeh analyses how space is perceived in literary text in his thesis “*The Dialectic of Literary Text and Space: Blind Owl Novel of Sadeq Hedayet*”. He tries to understand how space was studied, designed and expressed. The novel named “*Blind Owl*” was chosen for it is one of the important works in the Iranian modern literature. The surrealistic structure and style of the novel have been analysed. Other works of the same author have also been taken into consideration.

## CHAPTER 3

### PRIMARY SOURCES OF DOMESTIC ARCHITECTURE IN TURKISH ARCHITECTURAL HISTORIOGRAPHY

The housing history in Turkey has been written with varied perspectives. These different viewpoints will be analysed in this chapter and later on the deficiencies of them will be underlined with the scope of İlhan Tekeli's critics toward housing historiography.

Some of the basic works of the masters of housing issue have been selected and their approaches to the subject have been focused. Brief information about the historians and their main works related with the housing topic has been added as well. Each view point has been grouped under four groups: The ones which focus on the morphological features create the first group while the economic based studies are the second. Third group is the ones based on the political events and the last is created by basing on social relations.

It is apparent that including every aspect to one study may not be possible but totally disregarding the social relation networks is the criticized point. It should also be noted that the following analysts may have mention many aspects than claimed but these are information given with one or two sentences. Their main approaches will be taken into consideration.

It is worth to note that there are other names beside the mentioned historians, such as Sibel Bozdoğan and Gülsüm Nalbantoğlu, but the history writings which are focused on domestic architecture are taken into consideration.

#### **3.1. Morphology as an aspect to trace the transformation in Domestic Architecture**

The historians mentioned under this title have grouped the houses in a chronological order basing on their physical features. This was a common approach in



traditional historiography. Certain typologies were determined and their evolution was described upon their morphologic aspects.

One of these historians is Sedat Hakkı Eldem (1908-1988) who was an architect, academician and an architectural historian. Eldem completed his primary education abroad and graduated from the *Sanayi-i Nefise School* which was the only institution teaching architecture at that time. He continued his education in Paris and Berlin with the scholarship he gained. Eldem focused on the housing issue, especially the traditional houses, and got the opportunity of analysing the works of Corbusier, Perret and Poelzig by getting in contact with them. These architects had an important effect on Eldem's thoughts. Later on, Eldem prepared "National Architecture Seminars" with the support of Ernst Egli. He aimed to attract attention to the national civil and anonymous products. He analysed the characteristics of the past architectural products in order to advance his own designs. His aim was to reuse the traditional elements with rational and functional approaches. A new architectural movement in Turkey started with the influence of his studies (Aysel 2008, 82-106).

After he came to Turkey, Eldem worked as an academician in the architecture department of the Academy of Fine Arts. He retired in 1978 after serving for 50 years and died in 1988. He wrote books especially on restoration, building survey and structure. The ones which give us clues about the housing history are; "*Türk Evi Plan Tipleri (1954)*" (Plan Types of Turkish House), "*Türk Evi: Osmanlı Dönemi I-II (1984-1987)*" (Turkish House: Ottoman Period I-II).

According to Eldem, the traditional house, which he preferred to name as the "Turkish house", went through three important periods. He utters about these periods in his books "*Türk Evi: Osmanlı Dönemi I-II (1984-1987)*" and "*Türk Evi Plan Tipleri (1954)*". He uses a morphologic method to determine each period. Eldem notes that these periods are valid for Istanbul and He starts the periodization from the 17<sup>th</sup> century because there isn't enough evidence about the housing practices before this century.

First period starts from the beginning of the 17<sup>th</sup> century and continues until the start of the 18<sup>th</sup> century. He mentions about the general characteristics of the houses in this period. According to Eldem, these were houses with an outer hall which usually consisted of two storeys. Houses were placed on one corner of the plot and one facade opened to the south, while the other three facades were generally surrounded with stone

or adobe walls. These walls involved very few windows and there was no bay window. After the second half of the century, the number of windows and consoles increased. Symmetric two-arm staircases were placed in the centre of the sofa facade(Eldem 1984).

Until the 18<sup>th</sup> century, the facade of a house was usually kept simple and plain. Houses got nearer to each other due to the overcrowded population and this event added a movement to the facades in order to get more light and spaciousness (Eldem 1954).

Muradiye House in Bursa which belongs to 17<sup>th</sup> century is an example for the first period houses:

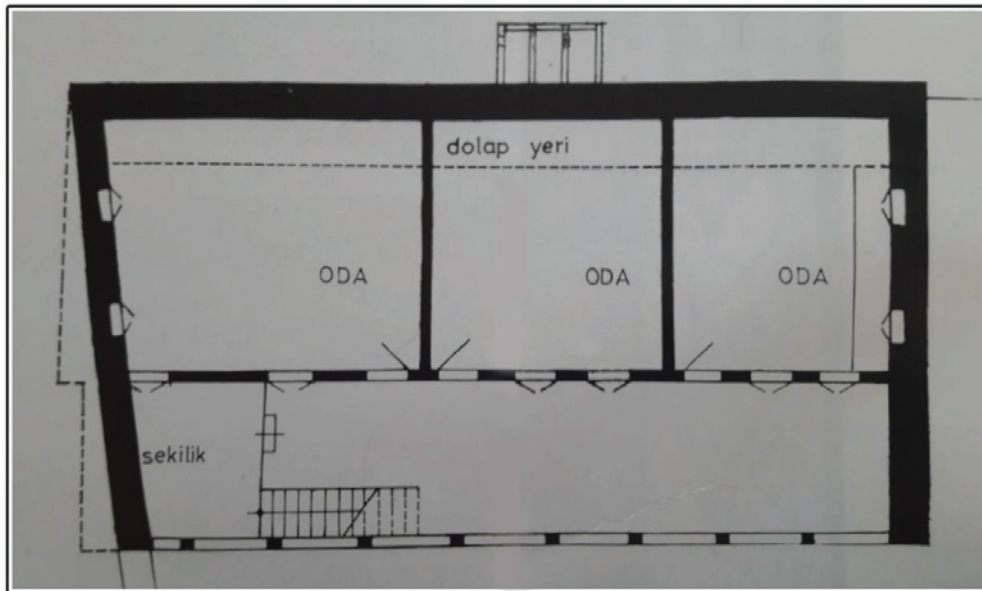


Figure 3.1. Ground floor plan of Muradiye House. (Source: Eldem 1984, p.100)

18<sup>th</sup> century houses are named as the second period houses which had emerged in order to answer the need of integrating domestic housing and its surroundings. Domestic life became externalised which means that the life inside the house was in an approach to open up to nature and the city.

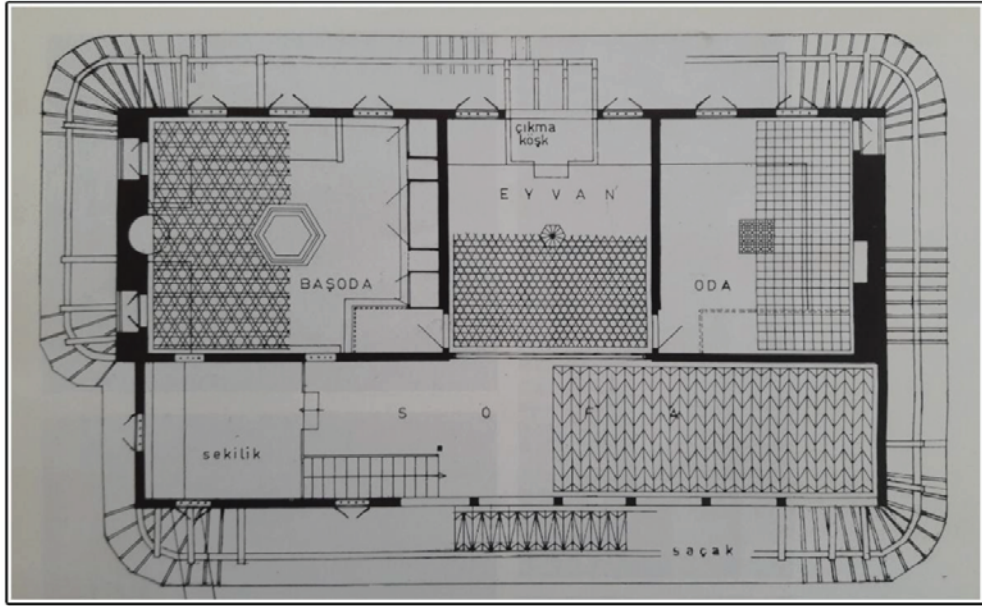


Figure 3.2. First floor plan of Muradiye House. (Source: Eldem 1984, p.100)

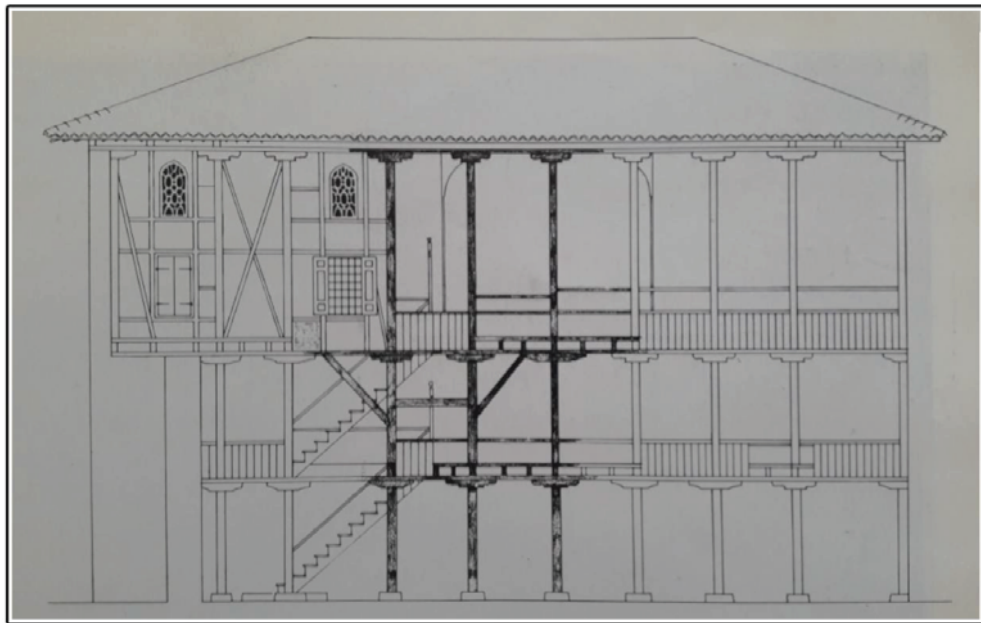


Figure 3.3. Section of Muradiye House. (Source: Eldem 1984, p.101)

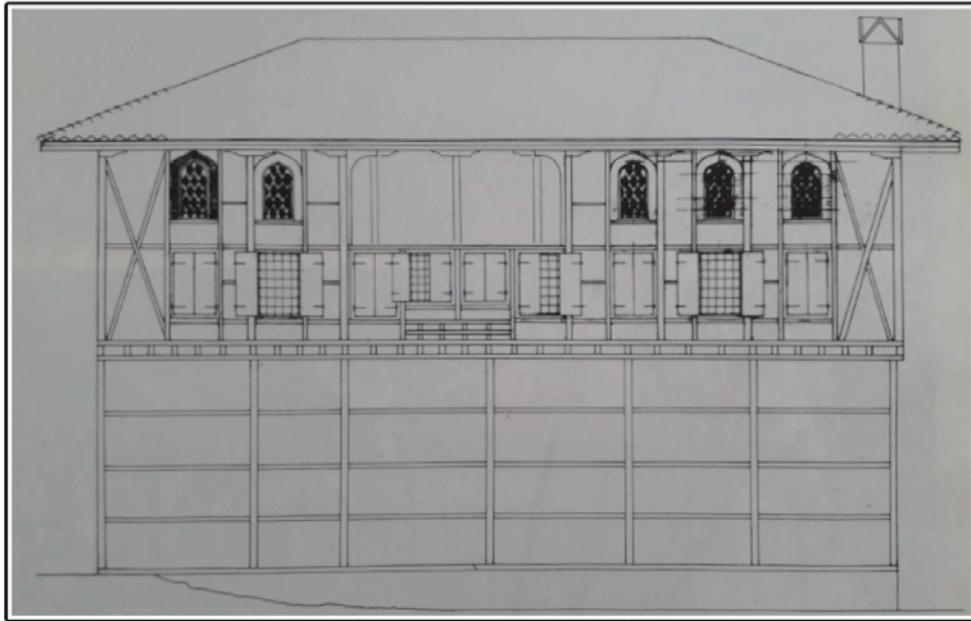


Figure 3.4. Elevation of Muradiye House. (Source: Eldem 1984, p.101)

The enlargement of the rooms and halls lightened the construction technique. Thick walls were abandoned, infill walls were preferred and this increased the usage of the bay window. The change in the plans showed itself in the placement of the rooms. Rooms were no more rowed in one direction; they were placed around the central hall. With the inclusion of the hall inside the house, a great variety of plans occurred. The strict placement was abandoned and this gave the opportunity for free plan arrangements. The rooms on the corner of the halls created new alternatives such as creating consoles on both facades. Houses used to consist of one facade but with these developments this number increased to four. Eldem defines this stage as the most developed form of the traditional house (Eldem 1984).

The houses in the 19<sup>th</sup> century have been grouped under the title “third period houses”. Before the 19<sup>th</sup> century, the domestic housing evolved slowly because changes in life such as the conditions of the house owners, construction techniques, aesthetic approaches and local regulations were very slow. The radical turn happened in the 19<sup>th</sup> century (Eldem 1954).



Figure 3.5.18<sup>th</sup> century house; Izmit Fazıl Pasha Mansion.(Source: Eldem 1984, p.154)

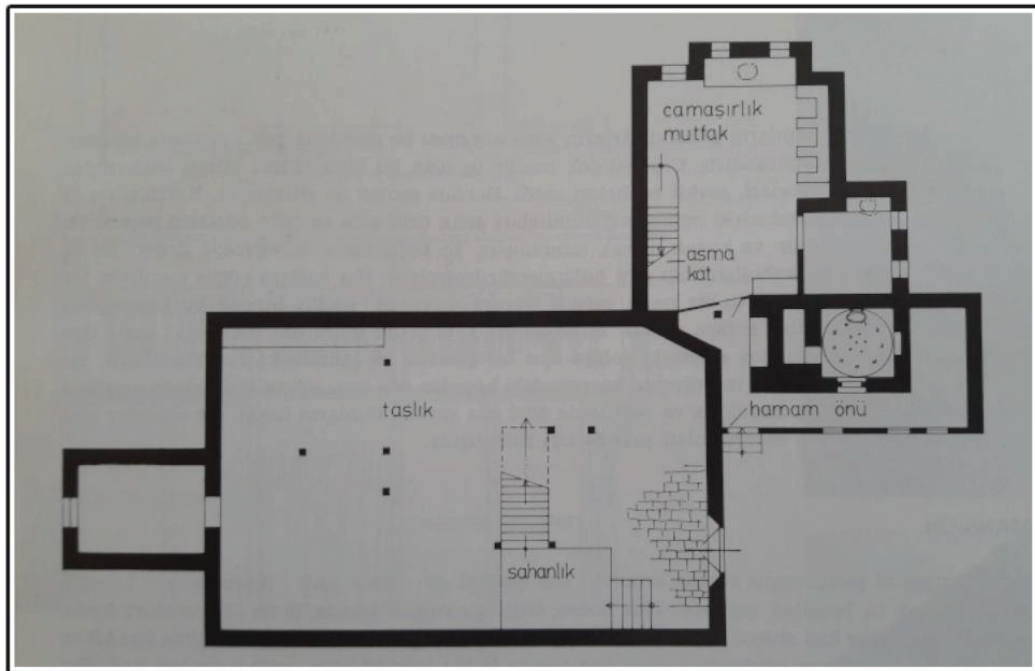


Figure 3.6. Ground floor plan of Izmit Fazıl Pasha Mansion.(Source: Eldem 1984, p.154)

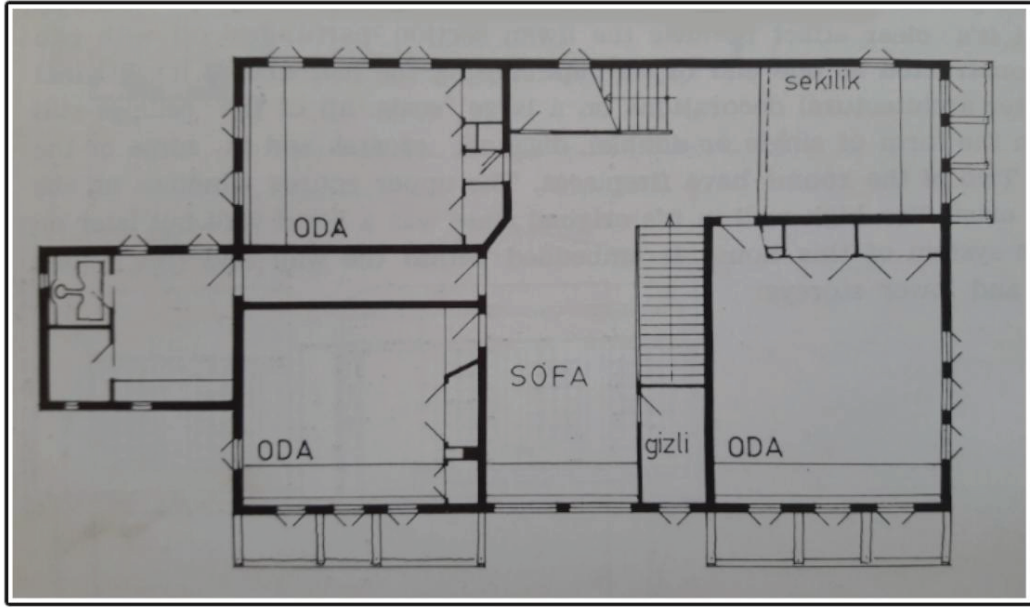


Figure 3.7. First floor plan of Izmit Fazıl Pasha Mansion.(Source: Eldem 1984, p.154)

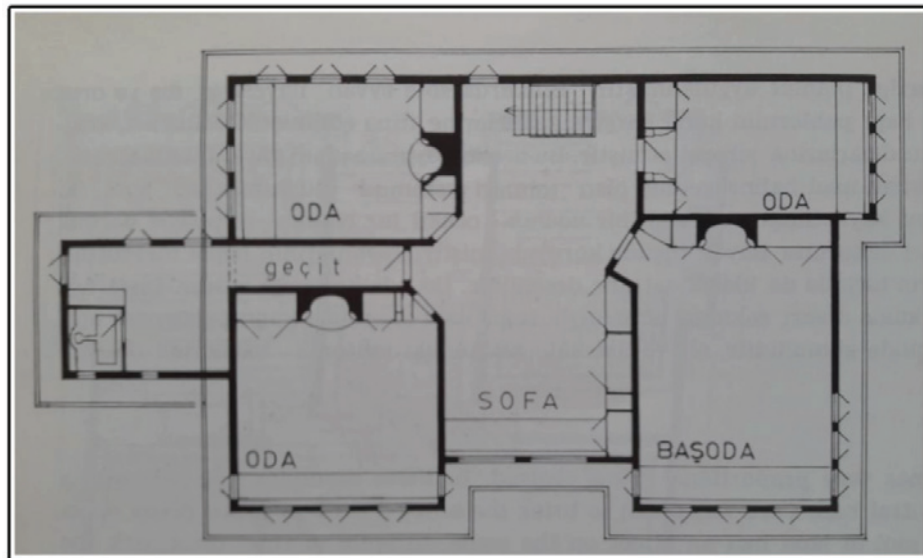


Figure 3.8. Second floor plan of Izmit Fazıl Pasha Mansion.(Source: Eldem 1984, p.154)

Complex plans of the earlier types were simplified with the effect of Western architectural trends which produced plain facades avoiding consoles and insets. Baroque influence showed itself on the plans and a rectangular hall evolved towards an elliptical hall (Eldem 1984). Comfort became an indispensable part of life. To warm up easily, to repair a house easily became urgent so the *sofa* was included inside the house to avoid from the bad weather conditions (Eldem 1954).

This radical turn firstly showed itself in the upper class. Structure became lighter and this gave the chance to widen the openings, as a result the spaces and the house got enlarged. It is important to note that these transformations didn't happen with architectural concerns; architecture was mostly interested with the interior and exterior decoration of the house (Eldem 1954).

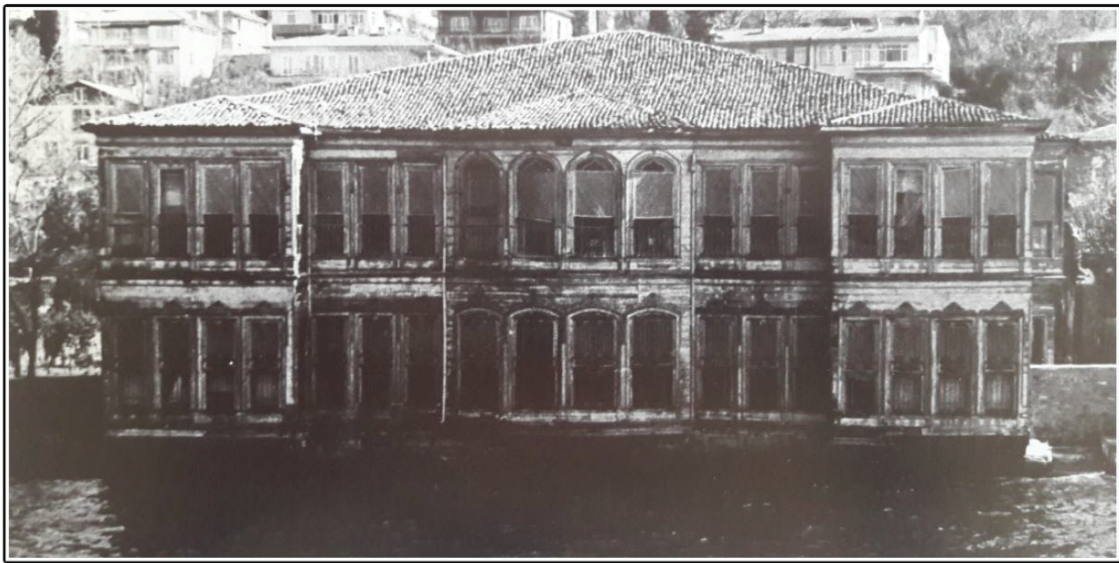


Figure 3.9. 19<sup>th</sup> century house: Beylerbeyi Yalı of Hasip Pasha.

(Source: Eldem 1984, p.227)

The second historian to explain the transformation of domestic architecture upon morphologic aspects is Doğan Kuban. Kuban is an architectural historian who was born in Paris in 1926. He graduated from the Architecture Department of Istanbul Technical University in 1949 and went to Italy and studied Renaissance Architecture.

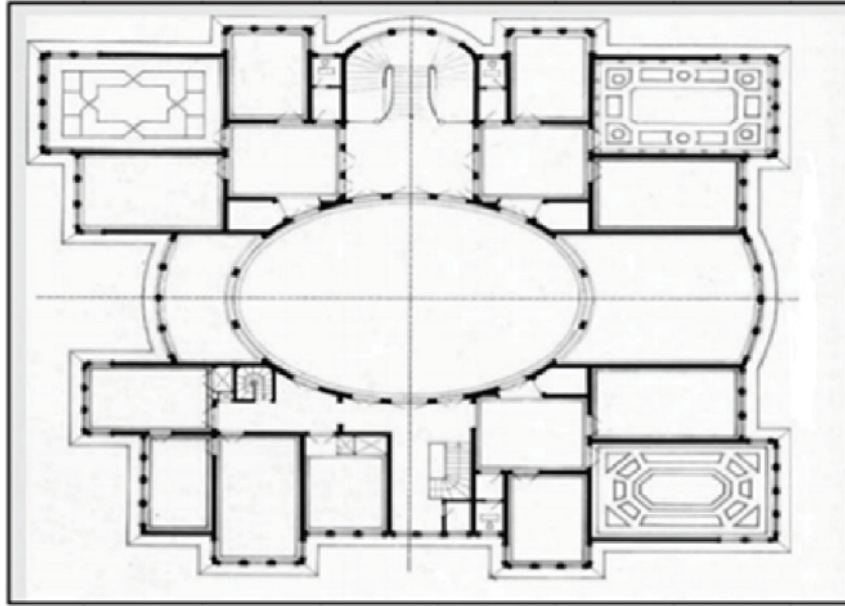


Figure 3.10. Plan of Beylerbeyi Yalı of Hasip Pasha  
(Source: Eldem1984, p.224)

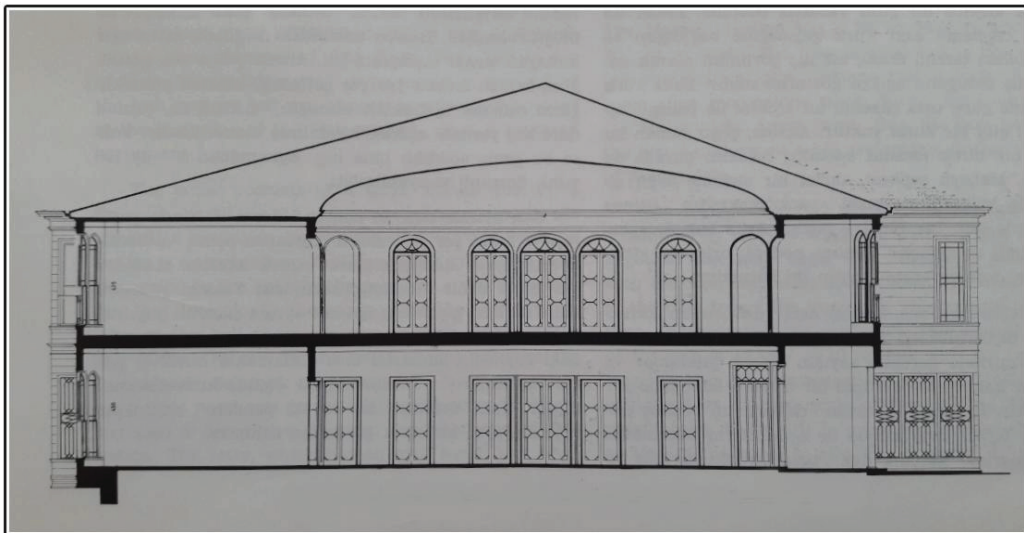


Figure 3.11. Section of Beylerbeyi Yalı of Hasip Pasha.  
(Source: Eldem1984, p.227)



Kuban received Professorship in 1965, and served in the Faculty of Architecture at Istanbul Technical University between 1974 and 1977. He is the founder and director of The Institute of Architectural History and Restoration at the Faculty of Architecture. He also took part as a member of the executive committee for the Aga Khan Award for Architecture. He has published numerous books and articles on Turkish, Islamic and Anatolian Architecture and Arts. (Biyografi n.d.)

Among all of his works two of them are helpful to us in order to understand Kuban's approach to the housing issue. These are "*Türk Hayatlı Evi (1995)*" (Turkish House with Hayat) and "*Kent ve Mimarlık Üzerine İstanbul Yazıları (1998)*" (Istanbul Writings upon City and Architecture). Kuban examines the morphologic features of the housing and considers the *hayat* (courtyard) as a basic element. Hayat is the courtyard of the house which is generally a central space. Kuban mentions about the evolution of the "house with hayat" in four periods:

First period is named as "the development period". The 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> centuries are included to this time interval. The houses of the 15<sup>th</sup> century were usually one storey. Two storey houses may also be seen while there was no evidence of any houses with three storeys. Row houses used to exist, some of which were surrounded with walls. There was a balcony type opening on the roofs named as *cihannuma*. Rubble stone and mud brick were used as the main construction material, while the balconies, consoles and roofs were wooden (Kuban 1998). Güpçüpoğlu house in Kayseri is an example for the 15th century houses (Figure: 3.14, Figure 3.15, Figure 3.16).

With the rise of the Ottoman Empire, people became wealthy and two-storey houses became common in the 16<sup>th</sup> century. The service units were placed on the ground floor while sitting rooms were on the first floor. Usage of wood as a construction material increased at the end of this century. After the fires, this application was prohibited but it didn't give the expected result and wooden houses continued to be built until the Republican era (Kuban 1998).

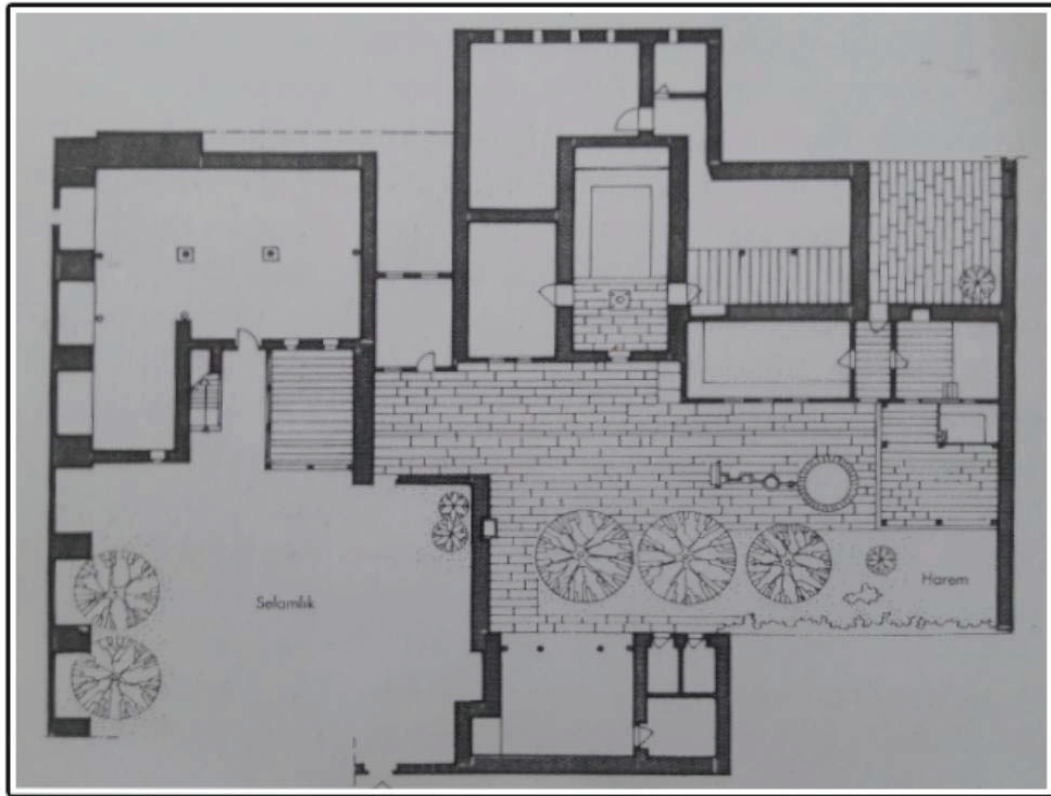


Figure 3.12. Ground floor plan of Güpgüpoğlu house. (Source: Kuban 1995, p.52)

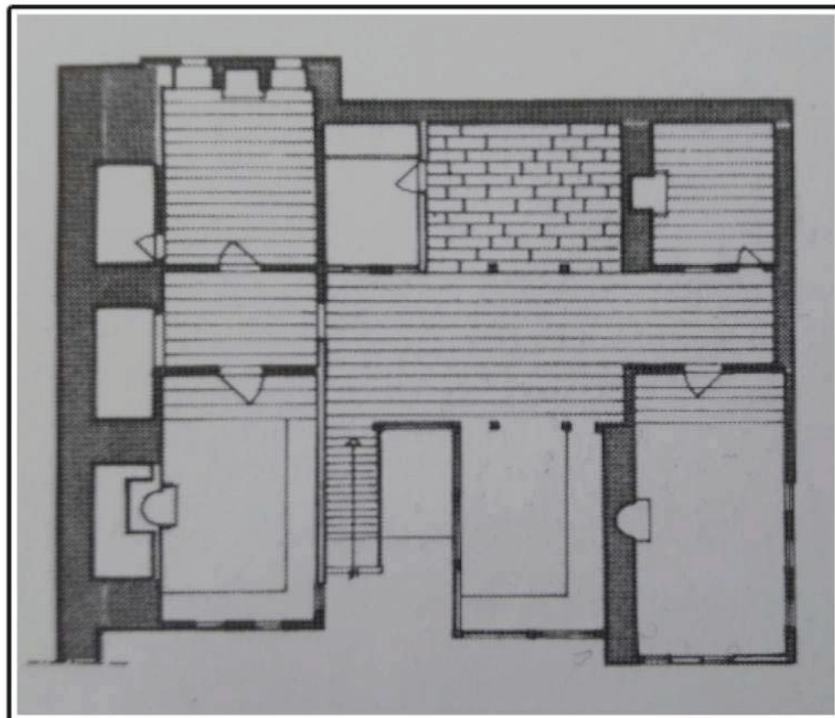


Figure 3.13. First floor plan of the selamlık section in Güpgüpoğlu house.

(Source: Kuban 1995, p.52)

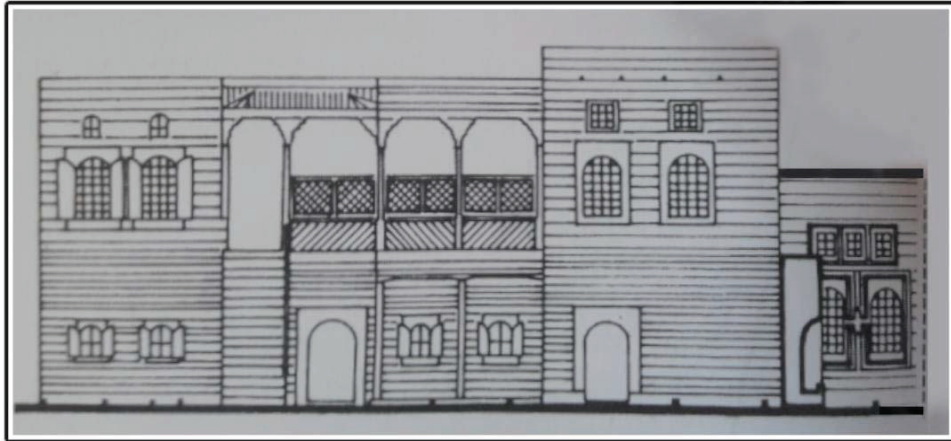


Figure 3.14. Elevation of the selamlık section of Güpgüpoğlu house.

(Source: Kuban 1995, p.52)

House with an outer hall had existed in Istanbul as well as Anatolia before 17<sup>th</sup> century but the evolvement from one sided cubic houses to more open forms started with the 17<sup>th</sup> century. We can assume that the console over the ground floor appeared in this century and some rooms started to open to the street (Kuban 1995).

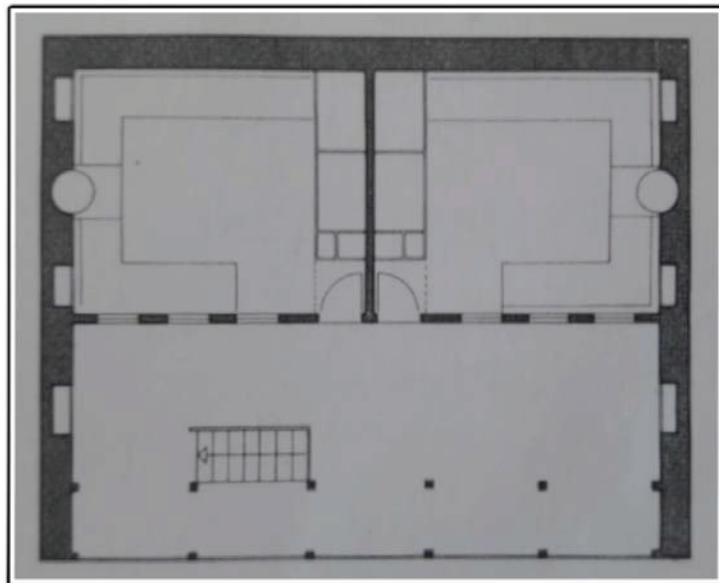


Figure 3.15. 17<sup>th</sup> century house: Plan of Ayşekadın house in Manisa.

(Source: Kuban 1995, p.53)



Figure 3.16. 17<sup>th</sup> century house: Elevation of Ayşekadın house.

(Source: Kuban 1995, p.53)

With the 18<sup>th</sup> century, the conditions of the capital transformed the “house with outer hall” into “house with inner hall” but most of the features remained the same. This period is named as the classical period of the Hayat House. Ground floor was closed to the street, while rooms on the first floor extended over the ground floor towards the street. The multifunctional room involved units such as bathing cupboard, fire place, etc. Eating act was done in rooms by sitting on floor. (Kuban, 1998) Number of the rooms increased and they were placed around the hayat. “U” form arrangement was chosen while placing the rooms around the hayat in order to increase the number of the rooms. This was the first step which led towards central planning. This classic plan existed until the World War II (Kuban 1995).

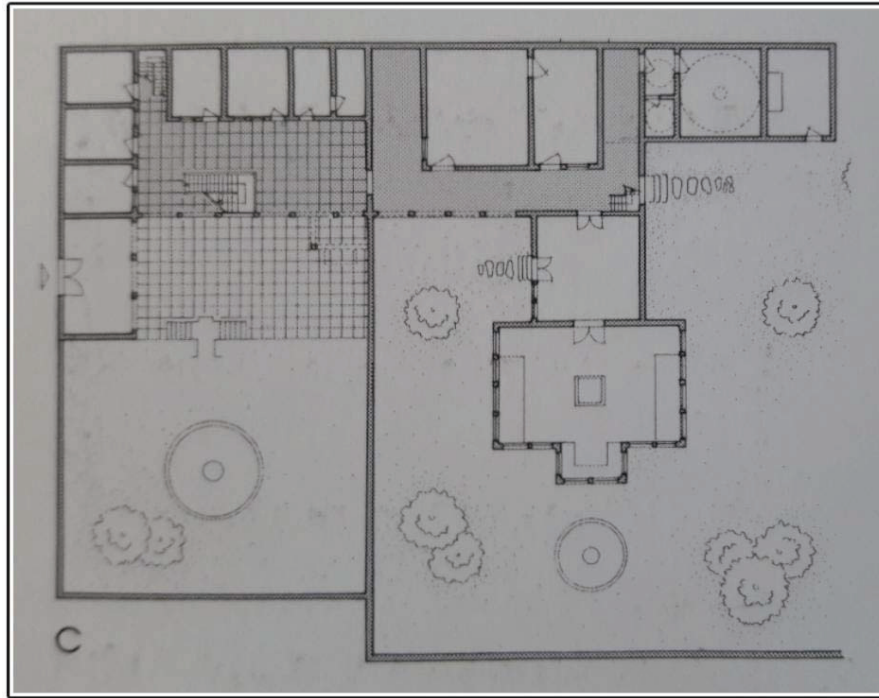


Figure 3.17. 18<sup>th</sup> century house: Ground floor plan of the house in Vezir Köprü.

(Source: Kuban 1995, p.56)

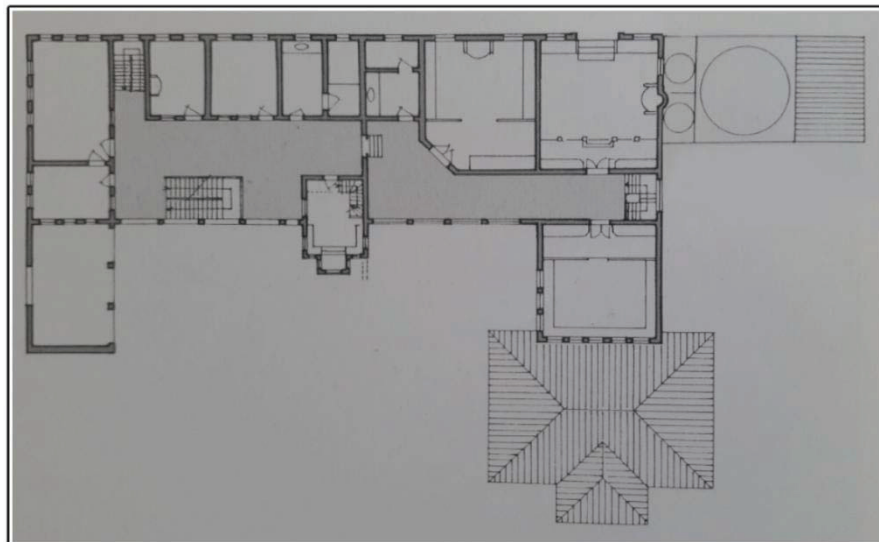


Figure 3.18. 18<sup>th</sup> century house: First floor plan of the house in Vezir Köprü.

(Source: Kuban 1995, p.56)

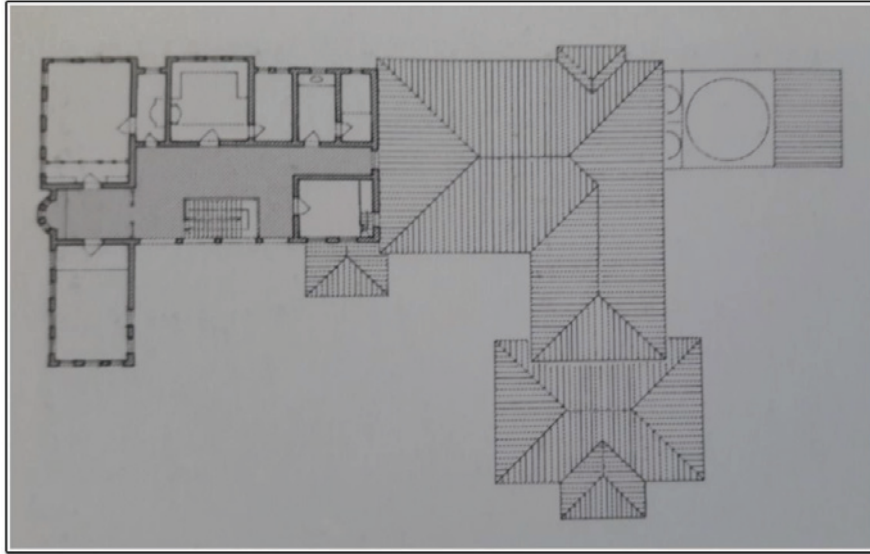


Figure 3.19. 18<sup>th</sup> century house: Second floor plan of the house in Vezir Köprü.

(Source: Kuban 1995, p.56)

A radical change happened in the 19<sup>th</sup> century and some forms such as semi-open galleries changed in the city houses. With the effect of the Western world and the palace tradition, large houses of Istanbul closed itself to the outside world with central typologies. With this event “house with hayat” lost its rural character and the hayat turned into a sofa. Main characteristics remained but features like *eyvan* (semi open space covered with a vault) disappeared. The house design with an inner hall which became certain was an appropriate type for the *harem* (section for women)-*selam* (section for men) practice which wasn’t seen in the house with a hayat. Sofa corresponded to the *mabeyn* which was an intersection space (Kuban 1995).

The houses of the 19<sup>th</sup> century kept the basic features of the traditional era, but they were also influenced by the Western world. At the time of Abdulhamit II, the plan type and ornamentation started to be imported from Europe. Borrowed styles were implicated at the end of the century Art Nouveau became a common style. The foreign architects or the architects from the minority groups were preferred. These led to the end of the traditional house (Kuban 1998).

The main characteristics of the houses of the late 18<sup>th</sup> and 19<sup>th</sup> century were still traditional but the physiognomy involved elements borrowed from the Europe architecture. This was the result of an eclectic approach which spread in the Ottoman society.

In the 18<sup>th</sup> century, the new styles were integrated to our culture and interpreted with local approaches but in the 19<sup>th</sup> century, the styles were treated as import goods. They were applied without adding anything from our culture, so it ended up being a bad copy of its original (Kuban 1998).

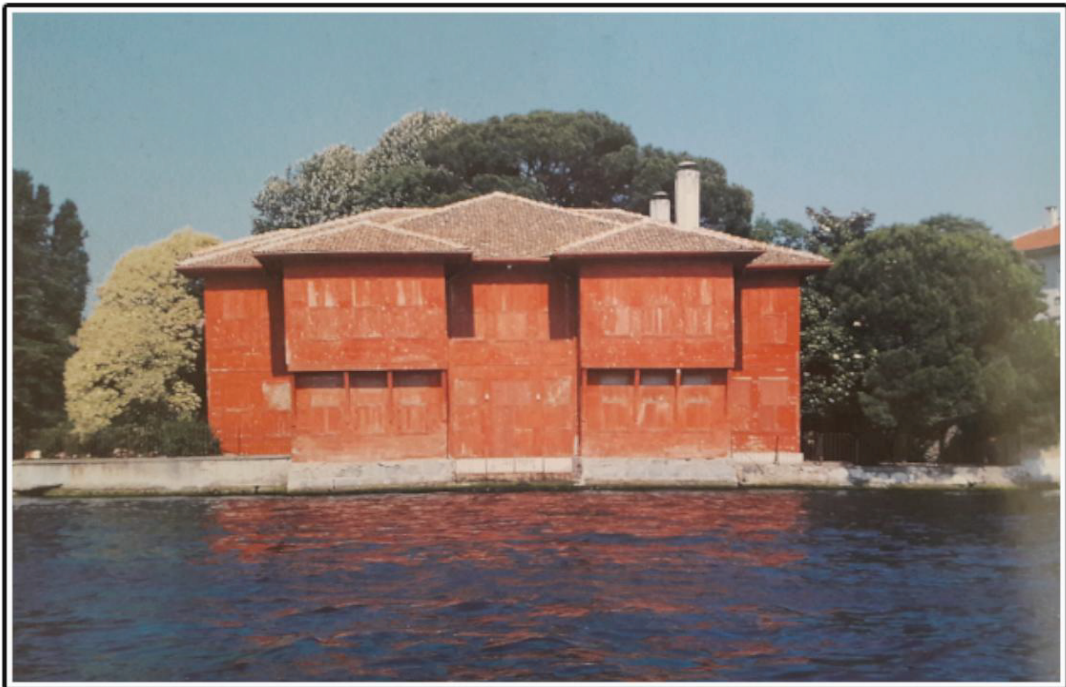


Figure 3.20. 19<sup>th</sup> century house in Çengelköy: Yalı of Sadullah Pasha.

(Source: Kuban 1995, p.74)

The traditional houses resisted to transformation until the housing typology and the building materials started to be imported from Europe. Most of the wealthy family houses were by foreign architects (1876-1908). The facades of the houses were adorned with mixture of neo-baroque, neo-classic, neo-gothic and finally art nouveau styles. The interactions during the war and the politic immigrants which came from Balkans fastened the internalising process of the new styles

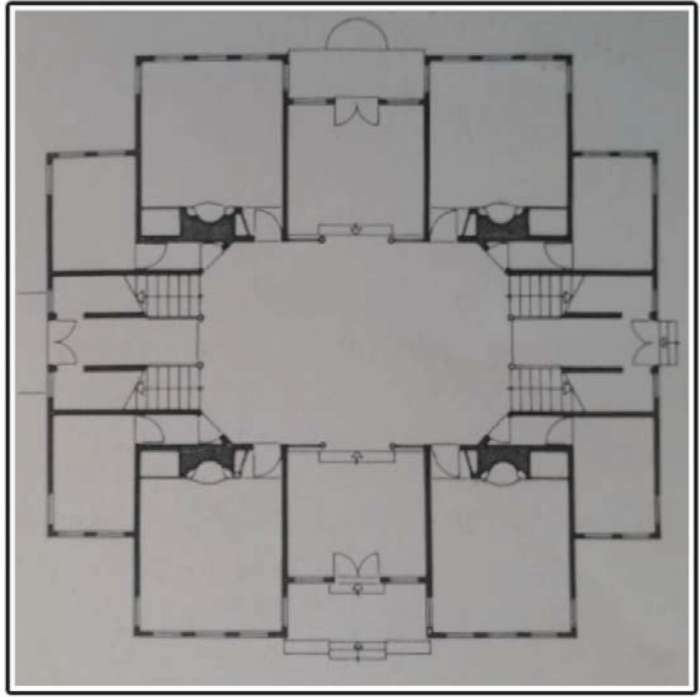


Figure 3.21. 19<sup>th</sup> century house: Ground floor plan of Sadullah Pasha Yalısı.

(Source: Kuban 1995, p.74)

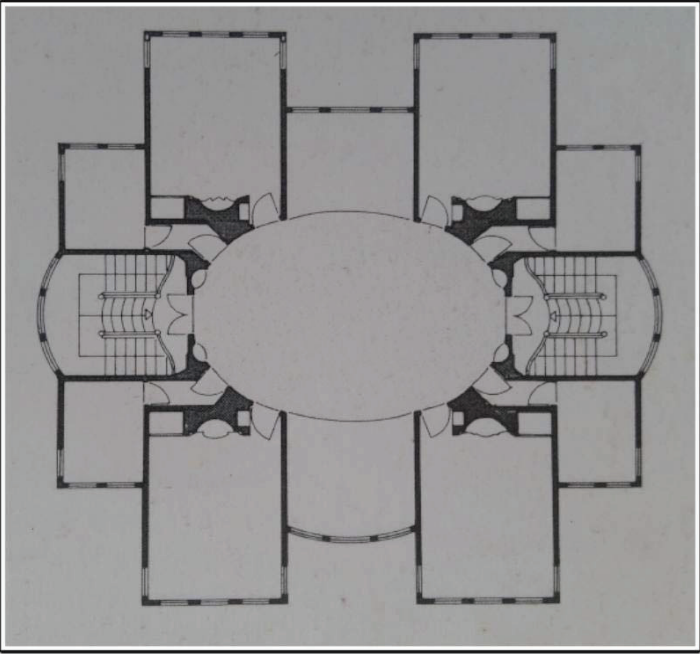


Figure 3.22. 19<sup>th</sup> century house: First floor plan of Sadullah Pasha Yalısı.

(Source: Kuban 1995, p.74)



Minorities accepted this new fashion much quicker. For the educated class, to adopt these new styles were a sign of being modern. All these events created hybrid styles like local features added to Art Nouveau. As a result of all these changes, the traditional house came to its end (Kuban 1995).

Window cages were out of use while the ground floor started to open itself to the street. A roof floor was added to the structure, balcony on the roof floor (*cihannuma*) gained popularity. Although such transformations occurred, houses of the last period of the Ottoman Empire still remained unique. The old texture of the streets, bay windows and dimensional continuity provided this existence (Kuban 1995).

In the last century of the Ottoman Empire the ground floor started to open up to the street; this raised the houses one or two stairs in order to avoid the living room to be seen from the street. Cage was abandoned while open balcony became common. Facades were decorated with eclectic motives (Kuban 1998).

The essential changes in the Republican period was the usage of wood which has decreased in time because of economic and legal reasons. A tradition faded away with this tendency. Only the Armenian, Greek craftsmen knew how to built masonry buildings, hence they could be regarded as the creators of the century. These buildings were shaped with the influence of cubic architecture.

Apartment wasn't seen much in the Turkish neighbourhoods until the World War II. Every neighbourhood used to involve different lifestyles, however today everything looks similar; the differences have faded away as a result of the immigration from rural to the urban area. This immigration has written a new history (Kuban 1998).

### **3.2. Economy as generator of transformation of domestic architecture**

Some historians have grouped the houses in a chronological order basing on economic factors. One of them is İnci Aslanoğlu (1935-2018) who graduated from the Architecture Department of Middle East Technical University in 1960. She received her doctorate degree in 1979 with her thesis titled "Early Republican Architecture(1923-1938)" with the support of her supervisor Doğan Kuban.



Figure 3.23. Early 20th century house: Istanbul art nouveau house in Beylerbeyi.

(Source: Kuban 1995, p.94)

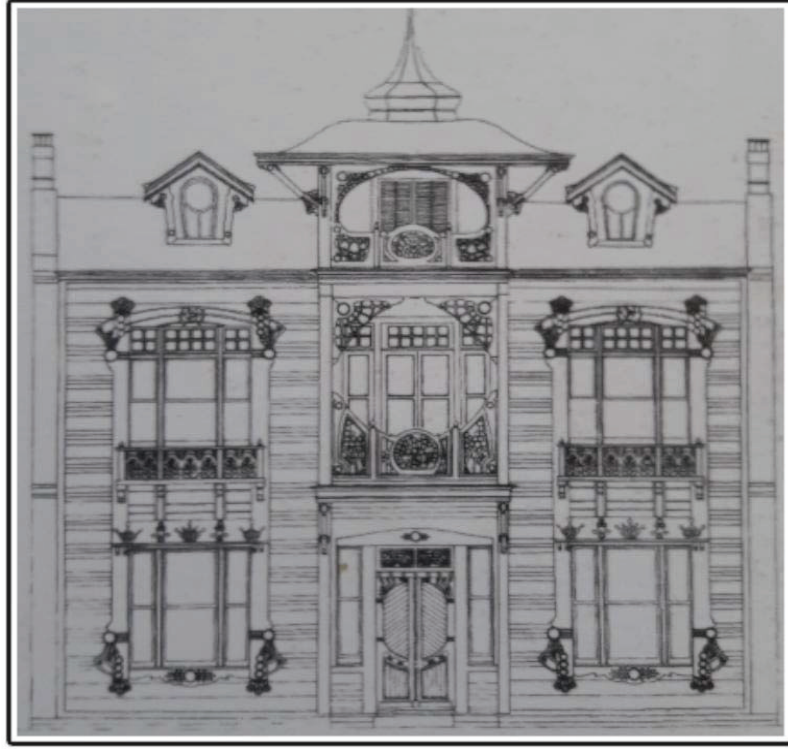


Figure 3.24. Facade of the art nouveau house in Beylerbeyi. (Source: Kuban 1995, p.93)

Aslanoğlu continued to pursue her academic career in 1963 in the Department of Architecture at Middle East Technical University until she retired in 2002. She especially intensified on Restoration and Architectural History. She was the founder of Architectural History Department in Middle East Technical University. (First International Architecture Exhibition Website 2016)

Inci Aslanoğlu analyses the first fifteen years of the Turkish Republic in her book “*Erken Cumhuriyet Dönemi Mimarlığı; 1923-1938 (1980)*” (Architecture of the Early Republican Period; 1923-1938). She tries to evaluate the architecture within the social, economic and cultural conditions. Economy is her primary context which determines the two periods she suggests.

The buildings are considered in two groups; the ones for public use and housing. A catalogue has been prepared showing the buildings with the typical characteristic of the mentioned periods.

Years between 1923 and 1932 are named as the period of liberal economic policy. These were the years of economic shortages. Technological level was primitive and production was insufficient. Legal regulations took place to encourage the foreigners. The cultural contact with the Western world increased in the 1930s. The World Economic Depression became a factor in the acceptance of etatism. Second period is named as the state-backed economic period and it corresponds to the time interval between 1932 and 1938.

In her book, the classification within the society is described while the cultural aims which created the architectural tendencies have been underlined. How the housing was affected by the economic shortages and the legal regulations of the state have been mentioned as well. Examples of the typical houses of this period have been listed. The effective styles, some physical features and materials have been explained very shortly. (Aslanoğlu 2010).

Aslanoğlu is mainly focused on the economic events and this approach is also seen in the way she describes the social structure. The classes creating the society are based on economic factors and considered more important than the social relations. How the legal regulations effect this classification is another issue which she emphasizes.

The works of the foreign and Turkish architects are given while the architectural tendencies are described. The events which prepared the Second National Movement are another issue mentioned. According to Aslanoğlu Turkish architects are mostly active in housing architecture. Types of houses existed in this period are described with their physical forms and components. To which class they serve is stated. The housing regulations and its effects have been discussed, which determine many physical features such as the height of the dwelling, distance between two blocks and even the colour of the facade. There are detailed information about the structural system and the materials used in each type.

Yıldız Sey is another leading name in the field of housing history. Sey was born in 1936 and graduated from the Architecture Department of The Istanbul Technical University in 1960. She received Doctorate Degree in 1966 and became a professor in 1980, in Istanbul Technical University. She worked in MIT (1968), University of Kentucky (1967-1968), University of Sheffield (1972-1973), and Carnegie Mellon

University (1986) as a guest academician. She continues working as a manager at the Institute of Social Sciences in Istanbul Technical University (Official Website of Istanbul Technical University n.d.)

She especially studies issues such as housing costs and construction systems in mass housing. Her article "*Cumhuriyet Döneminde Konut*" (Housing in Republican Period) in the book she edited "*75 Yılda Değişen Kent ve Mimarlık (1998)*" (City and Architecture Changing in 75 Years), gives us clue about Sey's approach to the housing issue. This book consists of articles written by many specialists.

She explains the transformation of residential architecture in Turkey within the scope of housing policies which is related with the economic conditions. She starts with explaining why she started with the Republican Period by noting that there was no specific housing policy in the Ottoman Empire. After giving brief information about the second half of the 19<sup>th</sup> century, which was under the effect of Westernization, she examines the housing architecture in three periods (Sey 1998) .

First period is titled as the years of limited budget (1923-1950). For some reasons such as the conditions of the period and the limited budget, housing problem became a secondary issue for the government. The results of the war and constructing a new capital increased the need for housing; hence the government encouraged private enterprise. Some regulations and attempts have taken place in this period but these didn't give the desired results.

Although there was not an effective progress in the production of housing, the government was aware of its importance. Such attempts like building factories in order to produce construction materials give us some information about this approach. As the general aim of the new state was to serve the citizens, the housing became an important subject for the architects. Some architects who were affected by the west trends tried to produce rational and functional cheap houses for the citizens with low income. Mass production was suggested to solve the housing problem but these attempts remained as ideas while the apartments were erected in the cities. Inadequate housing caused an increase in the rents; this led to an increase in cooperatives. In short, there has not been a significant rise in housing architecture but conceptual improvements have happened. The state and the architects started to be aware of the housing problem.

Second period is named as the years of liberal economy policies (1950-1980). Liberal economy policies caused rapid and unplanned urbanization which caused a housing problem. The government remained insufficient in replying the housing need of the immigrants who came from the rural areas. Consequently people tried to solve their need for shelter with their own possibilities.

Luxurious apartments were built for the new bourgeoisie class, while squatter's house spread for the low-income class. These two contradictory constructions had a huge gap between them with the quality of life they offer. The regulations to avoid this situation remained inadequate.

The third and last period is defined as the years of neo-liberal economy policies (after 1980s). The essential change in this period was the withdrawal of the private enterprise from the market. Cooperates took the place of private attempts and the solution for the housing problem was found in mass housing. The neo-liberal economy policies after the 1980s dismissed the need of poor and aimed only to revive the construction sector.

### **3.3. Policy as a transformative agent of domestic architecture**

Following historians have grouped the houses in a chronological order basing on political factors and housing policies. First historian is Afife Batur who is an architect, academician and a writer born in Adana in 1935. She graduated from the Architecture Department in Istanbul Technical University in 1959. She met Doğan Kuban in fourth class and he was one of the people Afife Batur was influenced by but she wasn't interested in history since she met Professor Paolo Verzone (Ekincioğlu 2016). She states her gratitude to Prof. Verzone she began to realize that the buildings and the physical environments all have their own life (msxslabs 2010). In 1960, she was appointed as an Assistant to the Faculty of Architecture in Istanbul Technical University, Chair of History of Architecture and Restoration. With the advice of Professor Verzone, she continued her education in Torino /Italy, where she studied conservation and restoration. Her doctorate thesis is about the relation of Arch/Structure-Form in Ottoman Mosques. When we look at her publications, we can see that she usually worked on the 19<sup>th</sup> century Ottoman architecture, the 20<sup>th</sup> century Turkish Architecture, Art Nouveau, Orientalism etc. She used to work in architecture

department of Istanbul Technical University as a Professor and taught architectural history until her recent death in 2018.

She usually studied upon the physical features of architecture, her aim was to conserve and reconstruct the buildings. This tendency changed after meeting Professor Gebhardin. He oriented her to the late period of Ottoman Architecture. In the beginning, Batur based her works on the structural problems of the building and its surroundings but she realized that this wasn't adequate. Another thing she realized was that the architectural events in this period wasn't parallel to the political or military process. Modern architecture and art was in a rise while many of the other fields faced decadence. This viewpoint provided her a different perspective of examining architectural history.

In her book "*A concise History: Architecture in Turkey During The 20<sup>th</sup> Century(2005)*", Batur especially analyzes the philosophical and material conditions of the Republican Period. She mentions about the building trends, ideology and design problems as well as the important architects and their works. The war is an important element in the creation of each chapter. This book was written in a dual perspective, the social necessities are in one hand and the forms, concepts on the other. After briefly mentioning the conditions of the Ottoman Empire, during the beginning of the 20<sup>th</sup> century, the Republican Period has been analysed within the scope of physical and social conditions.

Batur analyses 20<sup>th</sup> century with five periods. She names the first period as "the foundation years (1923-1939)" which is a period of establishment and institutionalization in architecture besides many other fields. The transition from the Ottoman Empire to a national state occurs in this period. The period years between 1923 and 1928 involves reparation of the ruins and reestablishment. There were no important construction activities during the first five years except from some attempts in Ankara which occurred with the influence of National Architecture Movement. Social housing was one of the essential matters in residential architecture but building the new capital and vital constructions such as sanitary, education and industrial buildings were prior(Batur 2005). Years between 1929 and 1938 is defined as a modernist term and it is divided into three phases. The first phase (1932-1933) of the modernist period included

meeting and experiencing the modern thought. Residential construction was more common than public structure. Characteristics of such buildings as follows:

- The house plan was determined according to the usage instead of trying to fit in a square or rectangular shape.
- Circular plan started to be preferred
- Usage of the room became specialized.
- Plans were still based upon the *sofa* (hall) which was not only a passage area.
- Service units were grouped together.
- Strip windows and corner windows became common.
- Terraces took the place of roof and eaves.
- Reinforced concrete became prevail.

The second phase (1933-1938) of the modernist period started with Seyfi Arkan and Şevki Balmumcu winning the international Project contest for this gave the chance for the Turkish Architects to prove themselves. The first women architects joined the field. There was a specific and coherent design approach in this period. Characteristics of the housing architecture in this phase were as follows:

- Functionalist design was preferred and this approach schematised the apartments.
- Circular plan loosed its popularity and the rectangular shapes with rounded corners were preferred instead.
- Sofa still existed.
- Continuous balconies or wide verandas along the facade became popular.
- Terrace roof became common.
- There was a formal repertoire such as strip windows, rounded corners, horizontal solids dividing the floors and continuous windowsills.

In the third phase (1937-1938) the modernist architecture lost its effect. The beginning of this period was the result of an international project contest for the TBMM buildings. The winning projects influenced the others. The features of the previous period have faded away. The plan and architectural elements didn't change much but symmetry became a preferred design concern especially in public buildings. An



approach parallel to the German Classicism was prevalent. The modernist approach of the 1930s continued its affect on residential architecture, especially on apartments. The only difference was abandoning the usage of wide eaves (Batur 2005).

Second period is named as “the years of war (1938-1950)”. This was a recession period starting with the death of Mustafa Kemal. World War II had shaped this period when the statist regime was accepted. The antithesis of the modernist approach was effective, which was named as “The National Architectural Movement”. The problem was how to be national and contemporaneous at same time. Reviving the past wasn’t the aim. The civilian architecture was seen as a solution for this problem because it was unknown and not been used until then. The studies of Sedat Hakkı Eldem inspired this period. Analyses of traditional houses of Istanbul brought a new view point to design. The plan schemes, scale and proportions of the traditional architecture were taken into consideration instead of reusing the formal elements of the past. This attempt also remained as a revival of the Ottoman architecture and didn’t give the expected results (Batur 2005).

The third period is the “post-war period (1950-1960)”. Turkey joined the global economy and became a part of it and this affected the architecture. Statist policy was given up and private sector became effective in the market. Free trade regime eased the reach to the materials. The nationalist trend slowly decreased.

An intense migration toward the cities from rural areas was an important event shaping this period. Housing problem increased and the squatter’s house started to spread. The “build and sell” system became popular in 60’s which was the result of increased land prices (Batur 2005).

Fourth period is titled as “searching for the new (1960-1980)”. The evolution became clear in this period. There were changes in the class structure. Pluralist society and urbanization became more obvious. In 1970, the military coupe caused a fall back on the progress. When crisis occurred during 1980s, it affected Turkey as well as the rest of the world. Afife Batur underlines another important event in this period which happened when Vedat Dalokay won the competition for the Kocatepe Mosque Project. It evoked a discussion among the right and left groups of the society, eventually the project has been cancelled (Batur 2005).

The fifth and last period was titled as “breaking and new ways (1980-2000)”. The traces of the coupe was tried to be cleared after 1980s. Free market economy was once again supported by the state. Turkish market attained a rich diversity with the new construction materials. In recent years, the participation with the world and the increase of the gained awards has added a prestige to the Turkish architecture. Architectural publications started to enrich. The spread of the mass housing is another important issue occurred in this period. This has important effects on the society(Batur 2005).

Metin Sözen is another historian regarding policy as a primary aspect in forming architecture. Sözen is an art historian and an academician born in Elazığ in 1936. He graduated from the Faculty of Arts and Sciences in Istanbul University. In 1967, he started teaching at the Architecture Department in the Faculty of Architecture of Istanbul Technical University, where he became an Associate Professor in 1973 and Full Professor in 1979. He still continues his academic career and also serves as the founder and president of ÇEKÜL (The Foundation for Protection and Promotion of the Environmental and Cultural Heritage) (Website of Turkish Cultural Foundation 2018).

He has many studies especially upon important architects and architectural history. His books “*50 yılın türk mimarisi (1973)*” (Turkish Architecture of the fifty years) and “*Cumhuriyet Dönemi Türk Mimarisi (1996)*” (Turkish Architecture of the Republican Period) give information about the architectural approaches. In his book “*Cumhuriyet Dönemi Türk Mimarisi (1996)*”he categorises and analyses the architectural approaches under four topics, but housing architecture is examined inadequately. He mentions about the architects and their works in every period. We can say that political issues are the main factors which create each period.

The first national architecture period starts with the proclamation of the constitutionalism and continues until the 1930s. It is also named as the “Ottoman Revivalism”. The second constitutionalism had affected this period. The historical heritage taken into consideration and eclectic designs became prevalent. Decorative features of Seljuk-Ottoman architecture were used, especially on the facades. The plan and the function of the building became secondary issues. Architects Vedat Tek and Kemalettin had a main role in this period. Arif Hikmet Koyunoğlu and Kemalettin had few attempts to solve the housing problems of the era but there was no significant advance in domestic architecture (Sözen 1996).

To sum up, the nationalism has partly affected the public structure but didn't give the same result in housing architecture. This movement was far away from responding the needs of the period.

The improvements after the first national architecture period were effective between the years 1927 and 1940. This period was also named as the Rationalist Period. The approach of Neo-classism and new approaches which emerged with the feature of the century were applied simultaneously. After 1927, the foreign architects started to be effective; they achieved privileges from the government in order to catch up with the Western civilization. New attempts happened to advance the architectural education, students were sent abroad. Architects such as Ernst Egli, Bruno Taut and Clemens Holzmeister were some of the pioneers of this period. An architecture based on facade design was avoided, while function became prior.

Residential architecture was not especially mentioned by Sözen but we can say that the characteristics of the period also affected the housing (Sözen 1996).

Second national architecture period took place during 1940 and 1950. This period was prepared with the events took place before the World War II and the death of Mustafa Kemal. The privileges given to the foreign architects and the attempts to keep pace with the Western world attracted a reaction. The racist movements in Italy and Germany also had an effect on this reaction. A new national architecture was targeted with the guidance of the government. Sedat Hakkı Eldem, Emin Onat, Paul Bonatz were the pioneer architects of this movement.

An architecture relative with the tradition, appropriate for the climate, usage of local material and constructing techniques were essential in this period. The conditions which war had caused strengthened this movement. Especially the studies of Sedat Hakkı Eldem and the "National Architecture Seminar" he established was effective during this period.

This period was different from the First National Period because it was based on traditional civil architecture instead of Seljuk and Ottoman architecture. But this also didn't go beyond being a formal approach. Symmetry, stone facades, large sized buildings and monumental effect was characteristics.

Simple features of the domestic architecture from the past were preferred instead of using religious decorative details. Sedat Hakkı Eldem started his studies upon traditional houses which he named as the “Turkish House”. This attracted interest towards the housing problem. This period was far beyond answering the requirements of the new world so it didn’t survive (Sözen 1996).

The Improvements after the Second National Architecture Period prepared the fourth period. After the World War II, Turkey faced towards the western world. The foreign publications influenced Turkish Architecture. This was a universal rational period affected by modern architecture. According to Sözen, 1950s was a turning point in the architecture of the Turkish Republic which led to international style. Before 1950s, there could be periods mentioned with their own characteristics but after there had been lots of approaches and styles used simultaneously. This was also a turning point for residential architecture because before the 1950s the public architecture was prior and housing was less important but after this date latter became much more important (Sözen 1996).

A similar chronology is mentioned in his book “*50 Yıllın Türk Mimarisi (1973)*” which he also adds photographs including the materials and building techniques of many houses.

### **3.4. Social Relations as a former of Domestic Architecture**

Some historians have focused on the social relations attached to the house because they belived these relations have a primary stress upon transformation of domestic architecture. Uğur Tanyeli is one of the names who have grouped the houses in a chronological order basing on social factors. Tanyeli who is an architect, an academician and an architectural historian was born in Ankara in 1952. He graduated from the Architecture Department of Istanbul State Academy of Fine Arts. He received his Doctorate Degree in Istanbul Technical University with the thesis entitled “*Anadolu-Türk kentinde fiziksel yapının evrim süreci (11-15. yy)*” (The evolution process of the physical structure in Anatolian-Turkish city) and worked as a research assistant in both of the mentioned universities. He became a full professor in 1998.

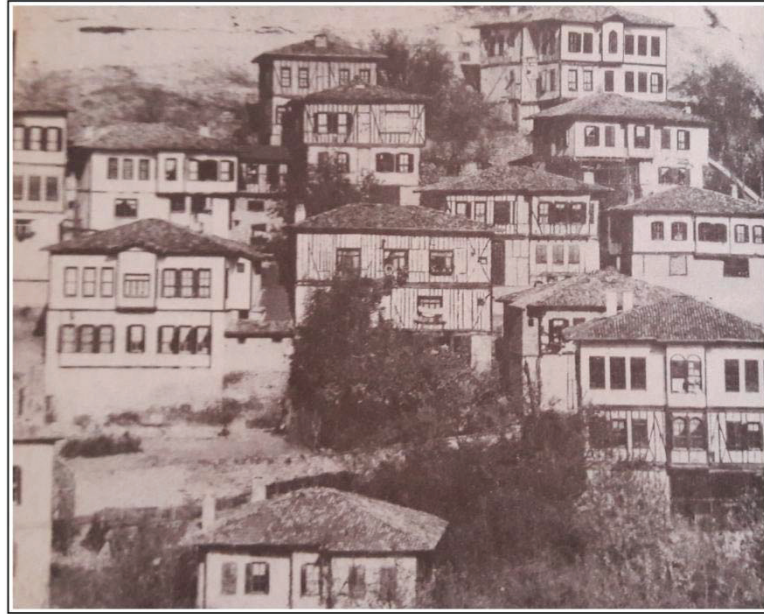


Figure 3.25. Construction system Safranbolu symbolises. (Source: Sözen 1973, p.26)

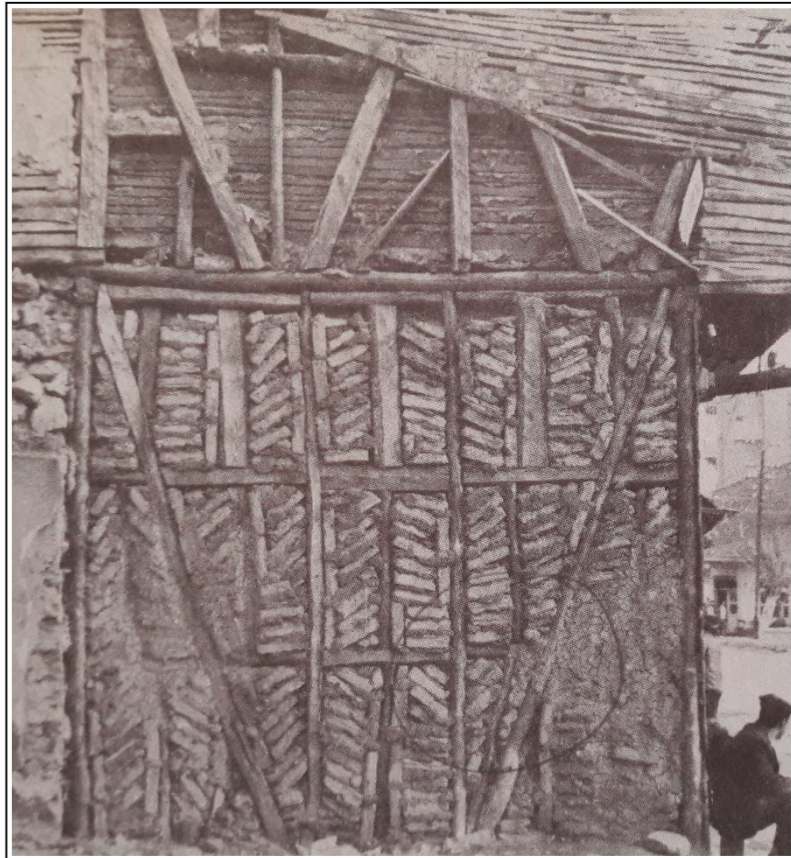


Figure 3.26. Adobe and wooden construction system of central anatolia, Bözöyük.

(Source: Sözen 1973, p.31)

He held positions in many universities such as The University of Anatolia, Yıldız Technical University and Mardin Artuklu University (Düzenli and Deniz 2009).

His book “*Istanbul 1900-2000: Konutu ve Modernleşmeyi Metropolden Okumak*” (Istanbul 1900-2000: Reading the housing and modernization from the metropolis) gives us important clues about Tanyeli’s approach to housing history. Tanyeli focuses on the increasing permeability of the interior spaces of the house. In traditional dwelling, interior permeability was rather low, but this has changed since the 19<sup>th</sup> and 20<sup>th</sup> centuries and interior spaces have become permeable. The transformation of the hierarchical family structure into core family with every member having equal rights has an effect in this change. Tanyeli studied this change process in three groups. Subjects such as the traffic inside the house or the meeting points indicate the degree of privacy and these three stages are determined by these criteria (Tanyeli 2005).

First stage corresponds to “traditional house”. In-house traffic is mostly closed for non-family members. When the house is examined, it can be said that privacy between family members isn’t taken into consideration. Main features of the houses in this first stage are as follows;

- The main characteristic of the room, which was the basic component of the Ottoman housing, is being closed to the house traffic. The room was always the ultimate target.
- There was no transition between two rooms.
- The rooms had only one door, which was never on the symmetry axis of the room in order to provide privacy by protecting from being observed, it was located at one corner of the room.
- Hierarchical family structure determined the usage of the spaces. Units cannot be used equally by all the members of the family.

Köçeoğlu Kioskis an example for the first stage houses. It is the first known building with doors between the rooms (Figure 3.29.).



Figure 2.27. Multifunctional room from a late 18<sup>th</sup> century mansion.

(Source:Tanyeli,2004, p.140)

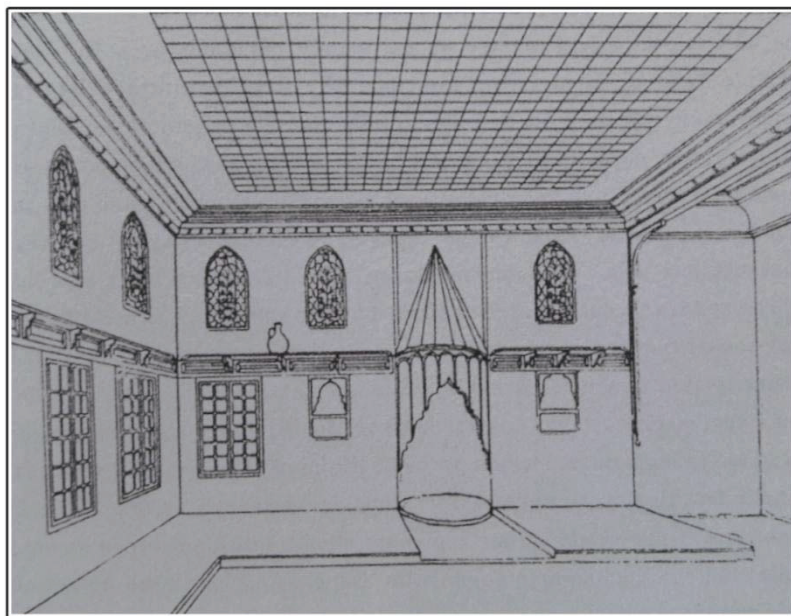


Figure 3.28. Spatial separation in a 18<sup>th</sup> century Ankara house.(Source: Tanyeli 2004,p.143)

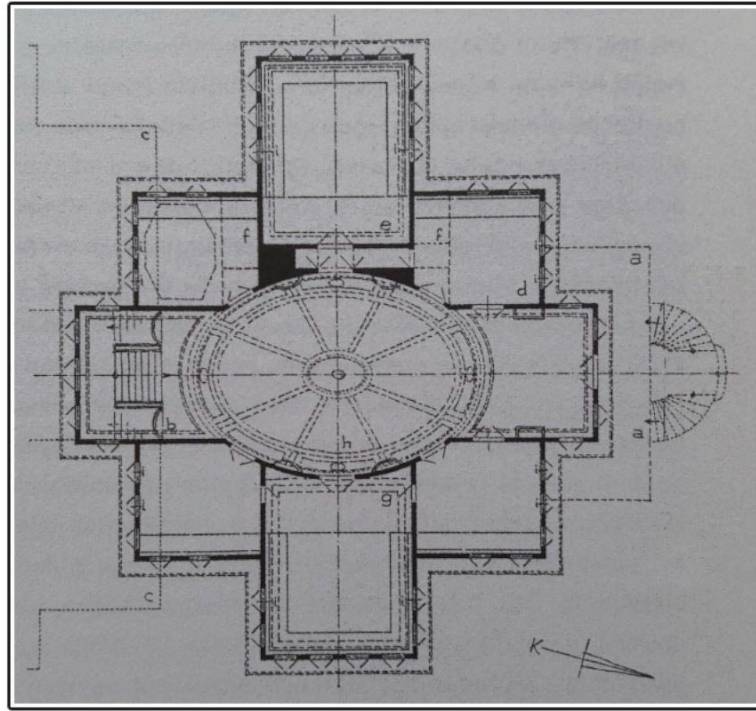


Figure 3.29. Plan of Köçeoğlu Kiosk.(Source:Eldem 1969, 365)

The typical houses of the second stage are named as the “early modern house”. This stage represents a transition period. The relationship between family and non-family members based on the *harem-selam* practice had begun to collapse, so that the daily life which was once experienced in a single room started to spread throughout the house.

The changes which created the “early modern houses” and constituted the second phase started in Istanbul in the beginning of the 19<sup>th</sup> century especially in the uppermost layer of society. The house didn’t completely detach from its traditional feature, it still involved traditional units such as sofa. The changes the house went through during this stage were as follows:

- The replacement of the door changed and the symmetry center of the wall was preferred instead of the corner. The usage of double wing door instead of single wing was another change upon the doors which seems as a small change, although it represents an important transformation in the way the privacy was perceived.



- With the withdrawal of the *sekialtı* (below section), the room gained an equivalent usage and the regulations that express hierarchy such as the head corner have disappeared.
- Transitions between rooms were now available.
- Portable furniture determined the function of the room, thus allowing for personal preferences rather than stable functions.

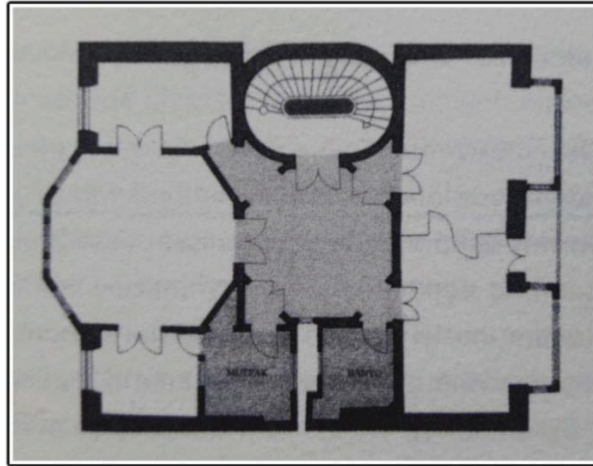


Figure 3.30. Example for second stage houses: Zeki Pasha Apartment.

(Source: Tanyeli 2004, p.149)

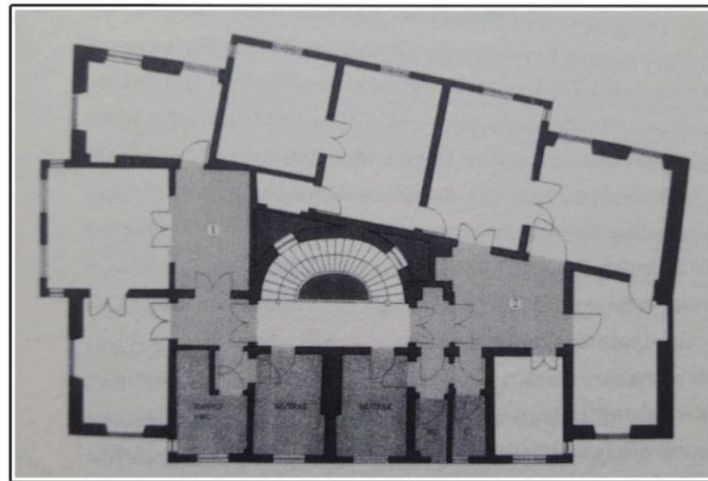


Figure 3.31. Example for second stage houses: Sarafoğlu Apartment.

(Source: Tanyeli 2004, p.149)

The third and last stage corresponds to the “modern house”. This is the stage which starts from 1930’s and still continues which means the transition from the early

modern housing to the modern housing is still continuing (Figure 3.32.). The changes the house went through during this period are as following;

- *Sofa* is no longer available.
- Corridor is in use instead of sofa.
- The units placed on the front part of the house are open to guests while the units in the back are closed.

Second name to regard social factors as a basic element in the transformation of the domestic architecture is Ihsan Bilgin. Bilgin was born in Kastamonu in 1953. He graduated from the Architecture Department of Istanbul Technical University in 1980 and received Professorship title in 2000 from Yıldız Technical University. He especially studied on issues such as modern housing, modern culture of architecture, history of domestic architecture and reconstruction. After 2004, he continued to work as an academician in Istanbul Bilgi University and received certain position (Arkiv n.d.)

Bilgin analyses the housing issue from the perspective of modernization which he considers parallel to the social mobility. In his article “*Modernleşmenin ve Toplumsal Hareketliliğin Yörüngesinde Cumhuriyetin İmarı*” (Reconstruction of the Republic in the Orbit of Modernization and Social Mobility) in the book “*75 yılda değişen kent ve Mimarlık (1998)*”(The Changing City and Architecture in 75 years) he claims that the last century of the Ottoman Empire and the first twenty-five years of the Republican Period were similar because an important social mobility didn’t happen. But the first and the second twenty-five years of the republic era are separated from each other. This perspective brings a new categorization to the issue.

Bilgin underlines that 1950 was the milestone for Modernization. He mentions about two periods which is before the 1950s and after the 1950s. Before 1950s, modernization was applied at the public sphere and there hasn’t been any important event to mobilize the society. Three signs of modern construction were new public buildings, new roads and new houses. Before the 1950s, the first was essential, the second was partially taken into consideration, while there was nearly no housing productions within the modern market relations. Housing was either produced upon private order or remained as a public enterprise to answer the need of a specific group.

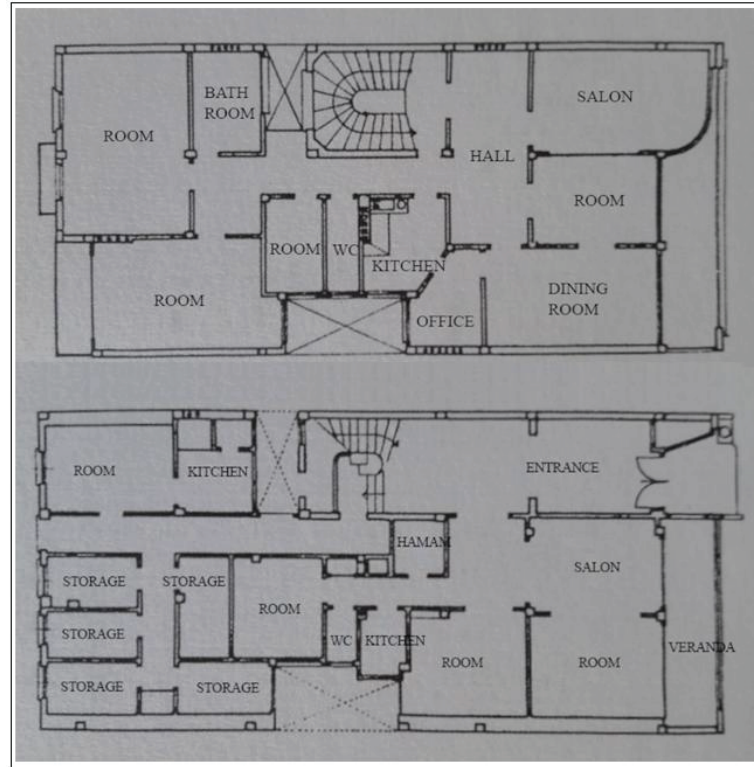


Figure 3.32. Example for third stage houses: Kadıköy Seza Apartment.

(Source: Tanyeli 2004, p.157)

Before 1950s: the housing demand increased according to two social mobilities. One being the population exchange and the other was the population which the new capital had attracted (Bilgin 1998).

The World War II was a turning point for Turkey's modernization. Becoming a part of the global market caused a social mobility, which Turkey never faced before. Reasons such as mechanization in agriculture and the industrial improvements in cities caused a migration from the rural areas towards the cities.

Housing became an issue to analyse in order to understand the modernization. Apartments rapidly spread in the cities. The traditional and the modern approaches were abandoned. In fact, it could be said that 1950-1980's were a period during which only apartments raised up (Bilgin 1998).

### **3.5. General Outlook to the Housing Histories in Turkey**

The fact that domestic architecture is tightly related with social life has been usually dismissed by the housing histories in Turkey. The historians have frequently mentioned about the physical, economic or politic factors which affected and shaped the housing design but the social relations were usually examined inadequately. Each historian has a focus point although there is no single explanation to answer how forms of the dwellings are created.

A table has been created after analysing the written housing histories to clarify the deficiencies of them and it is also obvious in this table that the social aspects are less mentioned (Table 2.1.). These ten aspects have been determined by İlhan Tekeli which has been previously mentioned.

Table 3.1. The mainly mentioned aspects in each architectural historian's work.

| Writers   | Physical Aspects | Household Activities | Urban Pattern | External Relations | Classification in the Society | Material and Technology | Internal Relations | Meaning and Beliefs | Habits of the Society | Legal Regulations |
|---|------------------|----------------------|---------------|--------------------|-------------------------------|-------------------------|--------------------|---------------------|-----------------------|-------------------|
| S.H.Eldem: "Türk Evi: Osmanlı Dönemi(1984)" / "Türk Evi Plan Tipleri(1954)"   | +                | -                    | -             | -                  | -                             | +                       | -                  | -                   | -                     | -                 |
| D.Kuban: "Türk Hayatlı Evi(1995)" / "Kent ve Mimarlık Üzerine İstanbul Yazıları(1998)"  | +                | -                    | -             | -                  | -                             | -                       | -                  | -                   | +                     | -                 |
| İ.Aslanoğlu: "Erken Cumhuriyet Dönemi Mimarlığı; 1923-1938 (1980)"  | +                | -                    | -             | -                  | +                             | +                       | -                  | -                   | -                     | +                 |
| Y.Sey: "Cumhuriyet Döneminde Komut" in the book she edited "75 Yılda Değişen Kent ve Mimarlık (1998)"                                       | -                | -                    | -             | -                  | +                             | -                       | -                  | -                   | -                     | +                 |
| A.Batur: "A concise History: Architecture in Turkey During The 20 <sup>th</sup> Century(2005)"  | +                | -                    | -             | -                  | -                             | +                       | -                  | -                   | -                     | +                 |
| M.Sözen: "50 yılın türk mimarisi (1973)" / "Cumhuriyet Dönemi Türk Mimarisi (1996)"   | +                | -                    | -             | -                  | -                             | +                       | -                  | -                   | +                     | -                 |
| U.Tanyeli: "İstanbul 1900-2000: Komutu ve Modernleşmeyi Metropolden Okumak(2005)"   | +                | +                    | -             | -                  | -                             | -                       | +                  | -                   | -                     | -                 |
| İ.Bilgin: "Modernleşmenin ve Toplumsal Hareketliliğin Yörüngesinde Cumhuriyetin İmanı" in the book "75 yılda değişen kent venimarlık(1998)" | -                | -                    | -             | -                  | -                             | -                       | -                  | -                   | +                     | -                 |

## CHAPTER 4

### ANALYSES OF THE NOVELS

This chapter includes analyses of five novels. First, each novelist is introduced shortly and a brief summary is included to the start of each study. After this preliminary information each novel has been evaluated and interpreted according to ten aspects which were suggested by İlhan Tekeli. After this analyse the real life examples which is assumed to be corresponding to the houses mentioned in the novels are given.

#### 4.1.İstanbul'un İç Yüzü (1920)

“*Istanbul'un İç Yüzü*” is written by Refik Halit Karay (1888-1965) who is a novel-writer and a journalist, graduated from *Galatasaray Sultanisi* (Galatasaray High school) and *Hukuk Mektebi* (Historical Law School). He especially mentioned about Istanbul in his novels and described it with its various features. His novels mostly include rich depictions for they are based on wide observations (Biyografi n.d.).

“*Istanbul'un iç (bir) yüzü*” is the author’s first and most famous novel. This novel is written in a diary format which was rare in the years it was published. Karay analyses the period of Abdülhamit II and the World War I. The social and cultural changes in the society are emphasized by the author besides the political events of the period. Especially the members of the new bourgeoisie class which had emerged after the proclamation of constitutionalism are described and also criticized.

##### 4.1.1. Summary

Novel is written in a diary format and İsmet is the writer of this diary who was adopted by Fikri Pasha when she was a child. She used to help her mother to run a *hamam* (bath). One day a woman came from Fikri Pasha’s mansion and found this little girl very pretty so she offered to take her with them. After this event, İsmet moved into

the mansion where she was raised. Throughout the diary she frequently states that she misses the years of her childhood which corresponds to the period of Abdulhamit and gives information about the daily life once passed in the mansion. The Second Constitutionalism and the World War I was a milestone for the society as well as Fikri Pasha's family. Pasha died just before the declaration of Second Constitutionalism and the family started to collapse day by day. Everything started to change after 1908 and especially after 1914. A new class named bourgeoisie had emerged which caused a shift within the classification of the society. Kani Bey represents this new class who was once a handmaid (*yanaşma*) in Fikri Pasha's mansion. Kani and İsmet were friends but they loosed connection after the proclaim constitutionalism and met years later. Kani had changed a lot; he had become rich with defraudation and by taking advantage of the crisis. Besides Kani Bey six other characters that belong to this bourgeoisie class are introduced to the reader. The novel is especially based on these characters and the feature of the era not upon events.

#### **4.1.2. Analysis of the Novel**

The novel “*İstanbul'un İç Yüzü*” is analysed basing on ten aspects determined by İlhan Tekeli.

##### **4.1.2.1. Physical aspects**

Fikri Pasha was one of the pashas of the Abdülhamit period and his mansion undertook important functions of the era. Fikri Pasha and his family lived in the mansion in Saraçhane, which was a worn building as it was nearly two hundred years old. In summer, they moved to a *yalı* (seafront) in Kandilli. This was a *yalı* resembling a wood wreck. A large kiosk was also built on the mountain with using new methods. However, the main place that undertakes important functions in the novel is the mansion in Saraçhane.

Fikri Pasha's mansion in Saraçhane was one of the most important mansion of its period. It was built with the new style and even the door itself was a special occasion; it had a great architectural identity and it usually stayed shut. A huge marble *taşlık* (stone

paved courtyard) was in the front of the harem entrance and most of the doors opened up to this area (Karay 1920, 45). Saloons and guest rooms were in the second floor (Karay 1920, 47). This floor never remained empty it was always full with guests. The rooms were dimmed with cages and curtains made of tulle, linoleum and fabric. Heavy battalion velvet armchairs and *sedir* (cedars) filled the rooms. The rooms of the households took place on the upper floors. These were each designed with the preference of its owner. The servants in the selamlık and harem section also had their own guests that came to eat and have fun (Karay 1920, 48). This mansion was surrounded with walls in order to provide privacy (Karay 1920, 91).

#### **4.1.2.2. Household activities**

The activities of the households changed with the effect of Westernisation. Such activities like eating on floor were found pre-modern as we can understand from the states of Ismet. She thought İshak Bey was an uncouth man for he and his family continued such habits like eating from a *sini* (tray) by sitting on floor and wearing outdated clothes. She finds these attitudes surprising for a man who graduated from faculty of law and political sciences (Karay 1920, 60).

The mansion was always full with guests some were temporal visitors while some others can be permanent. A doorman used to wait in a wooden barrack and when he heard the noise of a car he immediately pulled up the slides, caught the huge bronze knobs and pulled strongly in order to open the large door. Then the car used to enter the garden and continue going on a white inlaid pebble road until it reached to the marble stairs. The servants and the maids ran to the cages when they heard this sound. This was like an entertainment for them because the mansion didn't see the street (Karay 1920, 45).

Especially women who spent most of their time in the harem section invented various entertainments for themselves. One of them was to prepare a fake wedding. A maid was chosen to represent the bride and another one was dressed up as a man to be the groom. Even the neighbours came to this fake wedding and brought prizes for this false couple. This ceremony only took place in the harem among the women and men were not allowed to join in (Karay 1920, 167).



*Dalkavuk*'s (sycophant) were invited to the mansion in order to keep the women off being bored. These were families who spent a happy life in the mansion by singing songs and playing music for the noble families. Woman members of these *dalkavuk* families stayed in the harem section while their husbands served in the *selamlık*. They were able to eat in *baş sofrası* (master dining table) and sit on *üst sedir* (top cedar) which was a sign of privilege for traditional houses included hierarchical divisions within the room (Karay 1920, 4). Even the doors had a hierarchy between them because the users of each entrance differed from each other. For example the households and the guests used different entrances, knowing which entrance to use needed extra knowledge which was a sign of appropriate manner (Karay 1920, 162).

Nazmi Bey who was a principal clerk in Babıâli lived in Zeyrek. This was a place where houses had small gardens and pools surrounded with walls. Nazmi Bey spent his Friday holidays repairing his garden walls or he sat in front of the *cumba* (bay window) and watched the street. He called the street sellers and usually had a debate with them in order to reduce the price (Karay 1920, 149). From this example we may conclude that one of the functions of the *cumba* (bay window) was to give the household a chance to interact with the street. It also had other functions such as being a heat source in winter and a heat isolator in summer, especially in the Izmir houses. (Bektaş2013)

Nazmi Bey's house is quite parallel with the descriptions Kuban gives while he introduces the traditional houses. According to him in a traditional house a semi-open stair leads to the first floor named as "piano nobile" which includes a console enabling women to watch the street through the wooden cages as it prevents people to see the woman from outside. Extensions such as garden and pool add richness and quality to the women's inner life (Kuban 1995).

*Harem-selam* practice was still available in Fikri Pasha's mansion. Even the ceremonies such as the wedding of Bekir took place in the different sections of the house (Karay 1920, 165-166). *Dönme dolap* (ferris wheel) was used to pass goods from one section to the other. İsmet who lived in the harem section used this *dönme dolap* in order to pass to the *selamlık* section to meet Kani (Karay 1920, 12).

There were certain days for certain activities. There was a cleaning day once a week and all the servants spread around the house and cleaned it by taking all the

furniture out to the sofa. There was also a laundry day and a *hamam* (bath) day (Karay 1920, 47).

#### **4.1.2.3. Settlement the housing creates**

Şişli is mentioned throughout the novel and defined as a tasteless place with naked, half repletion plots with void lands (Karay 1920, 228). New apartments started to be built and these high buildings were interrupting the sea vista of the existing houses (Karay 1920, 158). The communication between the neighbours was defined weaker than the ones in the traditional districts. Sometimes mysterious visitors came to the apartment but the dwellers didn't notice for they didn't know much about each other. This supplied a freedom for especially the ones with unusual lifestyles. We can see in the novel that most of the dwellers in the apartment didn't have standard lives so maybe this was why they preferred to live in an apartment floor (Karay 1920, 28).

Şadiye was one of these characters which preferred to live in an apartment floor. After the death of Fikri Pasha, the family started to spread and Şadiye went to Europe. She returned to Turkey and moved into an apartment floor in Şişli after she ran out of money in Europe. Here, she had the freedom to welcome all sort of guests (Karay 1920, 103). Ismet also lived in one of these European-style apartments in Şişli, but she usually missed the old days in the mansion because she felt alienated to this new circle, the noise of cars and tram etc. (Karay 1920, 227).

#### **4.1.2.4. External relations**

After the declaration of constitutionalism, women had the chance to walk freely in the streets which also gave them the chance to receive education. In the previous era the house was defined as feminine; a place for women but after the mentioned events women started to join the business world and used the public spaces which used to be perceived as a masculine space (Karay 1920, 25). This change is frequently mentioned in the novel. For example the traditional house was defined as a solid bottle protecting Şadiye inside itself. Şadiye couldn't manage to exceed from this narrow space but when

the constitutionalism was proclaimed she overflowed from the bottle as opened champagne (Karay 1920, 85).

Şadiye moved into an apartment floor and gained the freedom to welcome all kind of guests (Karay 1920, 103). This was not possible in the traditional house because the households were all involved in each other's life. The neighbours were also interrupted with the private life of the girls, they even gave them advices and prohibited them from certain attitudes but any of these situations wasn't seen in the new apartments in Şişli (Karay 1920, 90).

Dead end roads were common in the traditional era, because the neighbourhoods were built around a religious centre. Every single house was connected to this centre with dead end roads that gives an impression of dispersed and random settlement. As a matter of fact, they were built for the sake of functionalism (Küçükerman 1985). These dead end roads used to supply privacy for the houses located beside it. In time, these dead end roads started to fade away with such reasons like shortening the path and adding prestige to the neighbourhood. Some characters in the novel were against to this attempt for they claimed that the foreign passengers were a threat for their privacy. They also didn't want to be disturbed with the noise of the people and the cars, dust and smoke as being another reason. The gardens of the houses used to face these dead end roads which involved activities requiring privacy such as the women doing laundry etc. (Karay 1920, 156). There was a strong distinction between private and public spaces in the traditional era which lessened in time.

The number of the street sellers also reduced in time. The *bohçacılar* (Women selling woven items in a bundle) who were usually foreign people were a part of the mansion tradition for they provided communication between people and especially the lovers which had no chance to meet or communicate (Karay 1920, 176).

#### **4.1.2.5. Classification within the society**

The constitutionalism caused a shift in social classes which reshaped the society. Noble families became poor while the new bourgeoisie class gained money which also meant gaining power (Karay 1920, 38). This new wealthy class involved a group named

as the *harp zenginleri* (the ones who became rich by taking advantage of the war conditions) there was also another group named *politika zenginleri* (the ones owing their wealth to the new political system). The new emerging class became rich in a sudden and settled in the luxury kiosks and watersides of Istanbul (Karay 1920, 121). Their behaviours were found shallow by the society for they were learning everything from the beginning. They usually spent time together which detained them from improving their behaviour which irritated the ones around them (Karay 1920, 172). The author complains about this event and claims that the beauty of the previous era was ruined in the hand of these people.

The new bourgeoisie class usually spent their holidays in Europe because they looked down on Istanbul (Karay 1920, 221). Such attitudes caused a negative reaction among the society and they didn't like this new group which they defined as *sonradan görme* (vulgarian). Women were stating that the rich families of the previous era used to keep their mansions open for the poor but the members of the new bourgeoisie class were only wasters (Karay 1920, 24).

We can understand how the classification in the Ottoman society was from the interpretation of Ismet;

We weren't a confused generation like this. We were all separated class by class and we lived in our borders without bothering each other. Enormity and immorality still existed, our hearts were filled with mischief and dirt as today but we didn't wash our dirty laundry in open space, we used to search for hidden corners, get covered, escaped into the shadows and put out the lamps.<sup>1</sup>

The spatial uses in the traditional house also depended upon social classification. The ground floor was the place for the maids and servants which was an independent world with its own guests, entertainments etc. Their visitors weren't allowed to enter upstairs while the servants and maids entered upstairs only to serve. They could only enter every room of the house in certain days such as the cleaning day. Taya Hanım was responsible from this ground floor, she was the one to give permission for the activities

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<sup>1</sup>Refik Halit Karay, *İstanbul'un İç Yüzü*, p. 44. Böyle hercümerç olmuş bir nesil değildik. Sınıf, sınıf ayrılmış, hudutlarımızda tecavüzsüz yaşıyorduk. Ama yine fenalıklar ve ahlaksızlıklar mevcuttu. Yine böyle yüreklerimiz fışkı fücür ile doluydu, fakat kirli çamaşırlarımızı meydanda yıkamazdık, gizli köşe arar, örtülere bürünür, gölgelere kaçar, lambaları söndürürdük.

took place in the harem (Karay 1920, 45-46).The people from the upper floor were beware of this world.

#### **4.1.2.6. Construction material and technology**

No remarkable information has been determined about the construction material of the house and the building technology.

#### **4.1.2.7. Internal relations of the house**

The authority of the elder parents used to keep the family together but in time the youth started to take control which opened the way to many new practices and structures. We can trace this from the life of Nazmi Bey who was a conservative man which never accepted a repair in his house although it became a ruin (Karay 1920, 150). With the new period the things changed, summons started to come from the court, so he became afraid of going outside of the house. He stayed at home and frequently had discussions with the households. He didn't use to receive any reaction from his children but with the freedom caused by the constitutionalism they started to answer him back and oppose to his rules. He was surprised for such unusual attitude; he became ill and died in sorrow (Karay 1920, 151).

This change in the behaviour of the new generation was also a result of individualisation and caused the spread of nuclear families. Individuals didn't prefer to live as extended families for they found the existence of the elders as a threat towards their freedom.

#### **4.1.2.8. Meanings and beliefs attached to the house**

No remarkable information has been determined about the meanings and beliefs attached to the house.

#### 4.1.2.9. Habits of the society

The new generation's approach towards marriage had changed the family structure which is tightly related with the housing design. When Şadiye was asked why she didn't get married with Recai Bey she answered with the following sentences;"To marry?" she said, "We are not narrow-minded to think about that. We are above such feelings, we see the life otherwise, which you cannot understand."<sup>2</sup>

The habits of the noble families weren't appropriate for the new period. The economic conditions of Safvet Bey, who was an undersecretary, and his family worsened because they continued a luxury life but the conditions of the new era weren't suitable for such wastage. Instead of abandoning their habits they preferred to find other temporal solutions such as selling their properties (Karay 1920, 131).

"He owed money, sold properties, but is it enough? The cooks, the servants were sent and the visit of the guests became rare. Musicians started to go to other houses. Then the fire came and burned down the two hundred years old joyful mansion in two hours with all its belongings. Then Safvet Bey collapsed and became a wreck. He moved into a small house and here there were hardly any visitors."<sup>3</sup>

Another character mentioned in the novel is Ziya Bey. He lived a half-modern life in a traditional mansion with servants and maids who were left from his father (Karay 1920, 132).As he had been in Europe he knew foreign languages and had no tolerance for those without European behaviour. He wanted to abandon the *harem-selam* practice but his wife was against this thought. The mansion involved half European and half traditional features but depending on who ever died first it was going

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<sup>2</sup>Refik Halit Karay, *İstanbul'un İç Yüzü*, p. 101."Evlenmek mi" diyordu "ikimiz de onu düşünecek kadar geri fikirli değiliz. Biz böyle hislerin üzerindeyiz, hayatı başka türlü görürüz, sen anlayamazsın"

<sup>3</sup>Refik Halit Karay, *İstanbul'un İç Yüzü*, p. 131."Borç etti, eşya sattı, fakat kabil mi?Aşçılar savuldu, uşaklar dağıldı, misafirler seyrekleşti.Hanendeler yeni kapılara çattı.Bir de yangın geldi, iki yüz senelik o şenlikli konağı eşyasıyla beraber iki saatte sildi süpürdü, kül etti. O zaman Safvet Bey çöktü. Bir enkaz haline geldi, küçük bir mahalle evine taşındı, artık ne gelen var ne giden."

to be a house with a total European style or Turkish style (Karay 1920, 133). Eventually, Ziya Bey's wife died and he got married with a foreign widow who didn't accept to live in the mansion. He wanted to live in a *sayfiye* (summer resort) so they searched for a village which most of the dwellers were franks. Ayastafanos was the place suitable for their desire so they bought a kiosk from this district. They had lots of visitors and most of them were the people from the apartments in Beyoğlu who loved the *sayfiye* (Karay 1920, 134).

Even the poor had good conditions in old days for they were able to eat and wear qualitative things. The reason for such state was because life was cheap in old Istanbul. The women from poor districts such as Fatih were corrupted with two reasons: one was the school and the second was the expensiveness. Lamia, one of the characters of the novel, was a character shaped with these two motives. She became a teacher but her family was in a better condition before she started working for she spent all she earned to clothing (Karay 1920, 213). The curiosity upon well clothing was spread among these poor settlements. When Lamia can't afford the things she desired she started to sell some precious goods in her house so in time the house became empty (Karay 1920, 214). She spent her spare times wandering in the streets and going to invitations. It is noteworthy that such lifestyle was once impossible for a woman. The new generation was living a European lifestyle but the traditions such as *harem-selam* practice continued in their houses especially in poor neighbourhoods.

#### **4.1.2.10. Legal regulations**

No remarkable information has been determined about the legal regulations upon housing.

#### **4.1.3. General Outlook to the Novel**

The novel "*Istanbul'un İç Yüzü*" isn't based on events, it usually compares two different times and lifestyles which give us the chance to understand the internal relations and household activities taken part in the previous and recent periods. Another emphasized aspect is the external relations for the second constitutionalism caused

many differences in the usage of private and public spaces. Especially in the chapter titled “*women of the war period*” mentions about the changes happened in woman’s life such as joining the business world and political life. The comparisons between the previous and recent eras are underlined in the last chapter named “*old and new Istanbul*” which gave clues about the habit of the society tightly related with the housing design (Karay 1920, 229).

Different lifestyles are introduced to the reader upon mansion-apartment dilemma. Mansion represented the traditional lifestyle while the apartment represented the modern life. The mentioned mansion belongs to a pasha and located in Saraçhane (Fatih) while the mentioned apartments are in Şişli. The real life example corresponding to the mansion in the novel is the mansion of Abdulatif Suphi Pasha for the location and the function are the same with the one in the novel. They both belong to a Pasha and both of the mansions are also used for important meetings among politicians.

Suphi Pasha Mansion is located in İskender Paşa (Fatih) and it is assumed to be the first masonry mansion in Istanbul which is being an important civil architecture sample of the Tanzimat period. It was constructed by an Italian architect between 1845 and 1854. Suphi Pasha, who had worked in many positions in the state, and his family, lived in this mansion. The mansion which is also named as the stone mansion consisted of three storeys including the ground floor. The second floor involved a salon with a huge dome where the state affairs were discussed. With the decadence of the empire, the luxury life in the mansion also began to lose its glory and people started to move to new buildings as it is mentioned in novels. The mansion was also used as the rectorate building of the Istanbul University between the years 1970 and 1984.

The real life example corresponding to the apartment mentioned in the novel is the Arif pasha Apartment which is located in İnönü district in Şişli. It was constructed by a Greek architect named C.Pappas with the request of Arif Pasha. The date of the construction is unknown but there are thoughts that it could be built in 1902. It is the largest masonry building in the street which consists of two blocks. It has a “U” form which surrounds a wide courtyard. The building involves a ground floor, mezzanine floor, five normal floors and a penthouse.





Figure 4.1. Northwestern facade of Suphi Pasha Mansion.( Source: Eldem 1987, p.266)



Figure 4.2. Southeastern facade of Suphi Pasha Mansion. ( Source: Eldem 1987, p.266)



Figure 4.3. Interior space of Suphi Pasha Mansion. ( Source: Eldem 1987, p.267)

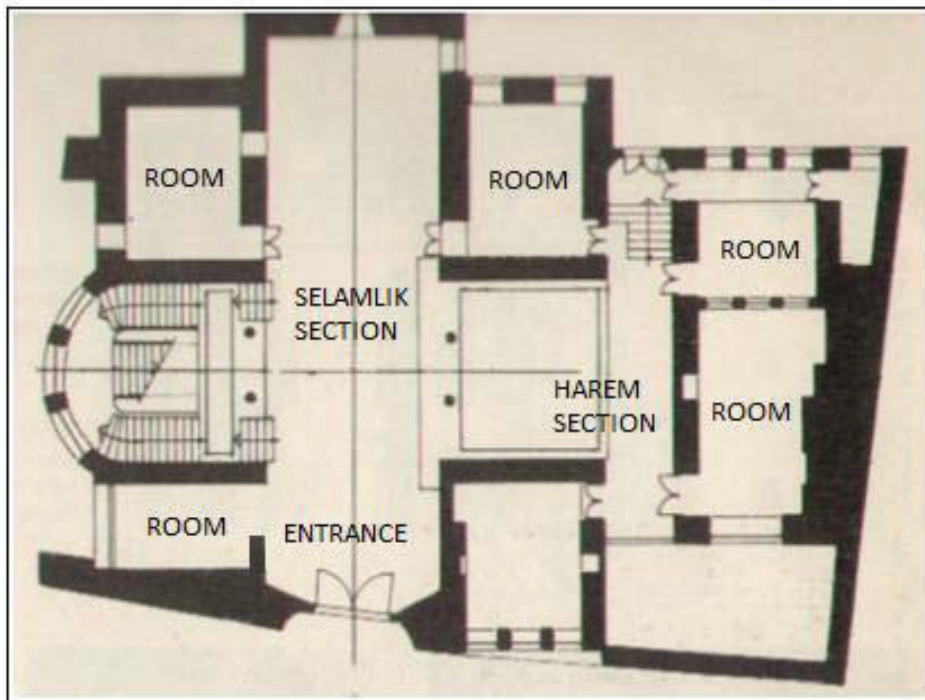


Figure 4.4. Ground floor plan of Suphi Pasha Mansion. ( Source: Eldem 1987, p.264)

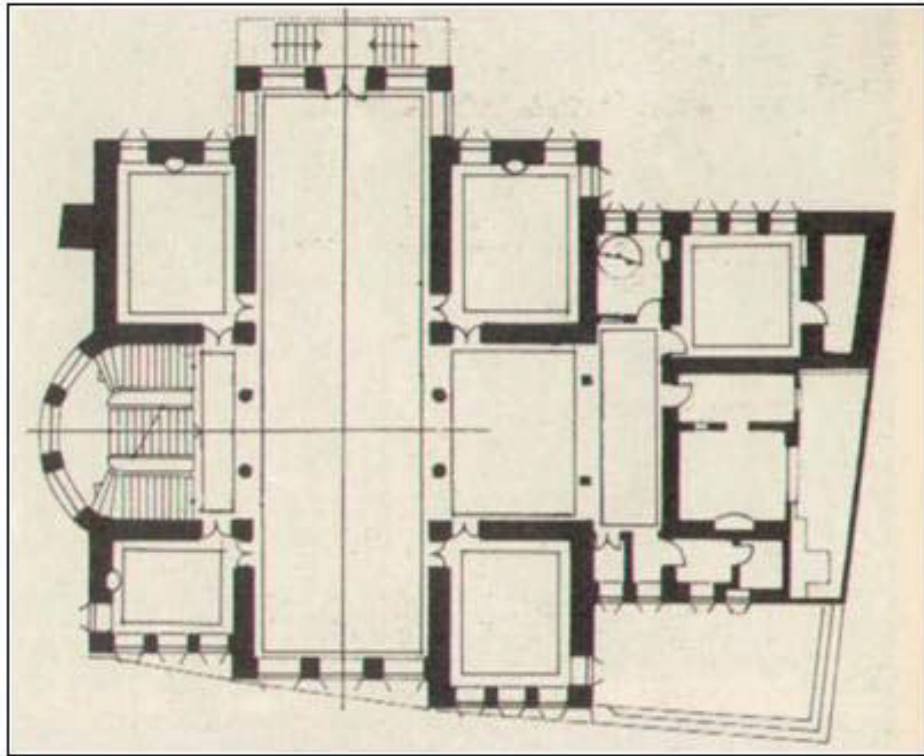


Figure 4.5. First floor plan of Suphi Pasha Mansion. ( Source: Eldem 1987, p.264)

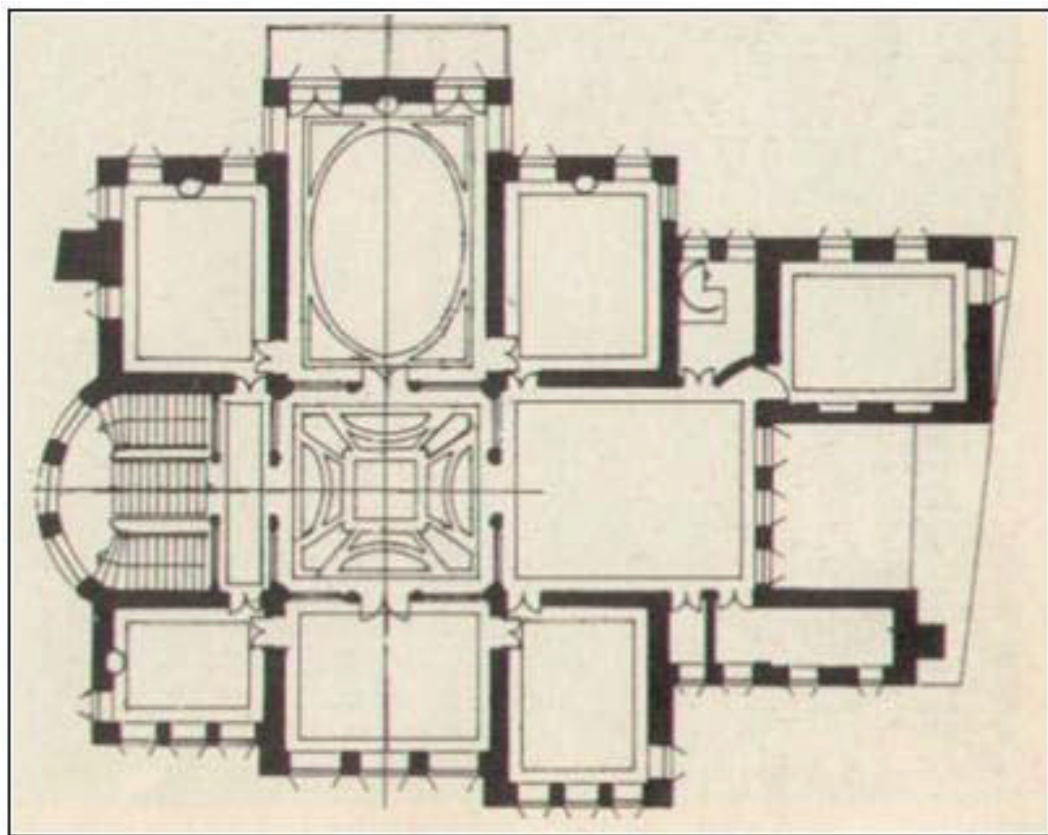


Figure 4.6. Second floor plan of Suphi Pasha Mansion. ( Source: Eldem 1987, p.264)

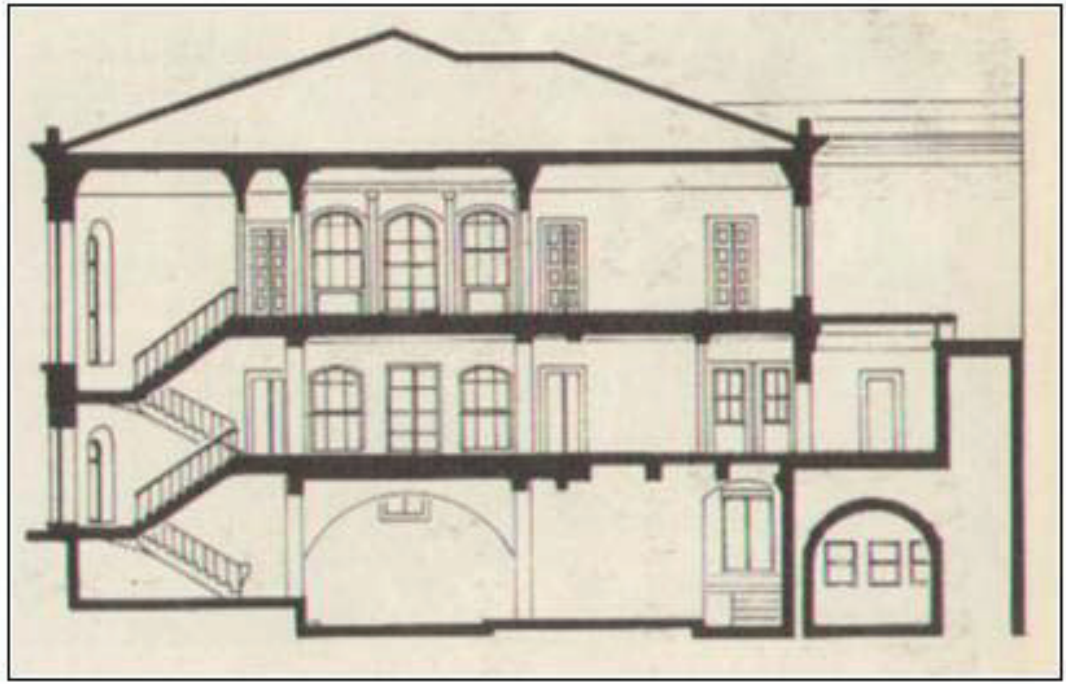


Figure 4.7. Section of Suphi Pasha Mansion. ( Source: Eldem 1987, p.265)

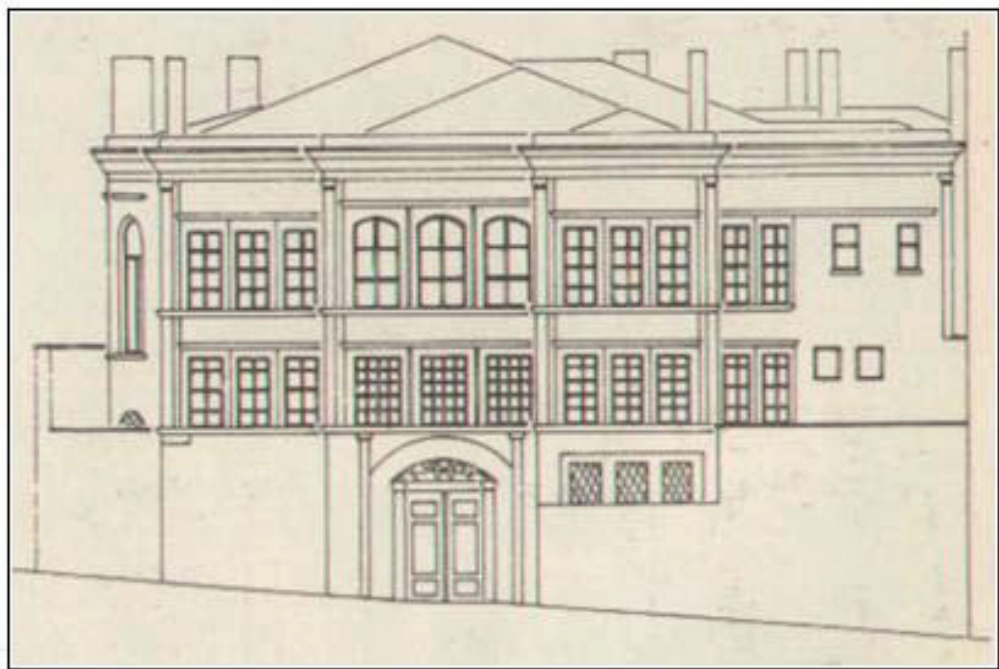


Figure 4.8. Northeast elevation of Suphi Pasha Mansion. ( Source: Eldem 1987, p.265)



Figure 4.9. Southeast elevation of Suphi Pasha Mansion. ( Source: Eldem 1987, p.265)



Figure 4.10. Arif Pasha Apartment (Source: Öğrenci 1998,43)



Figure 4.11. Courtyard of Arif Pasha Apartment ( Source: Öğrenci 1998)

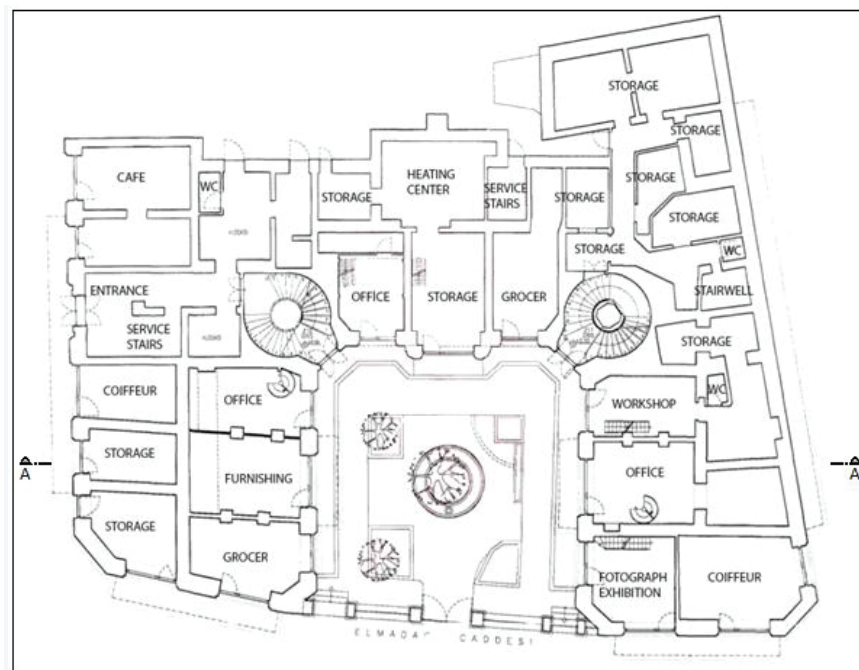


Figure 4.12. Ground floor plan of Arif Pasha Apartment ( Source: Öğrenci 1998)

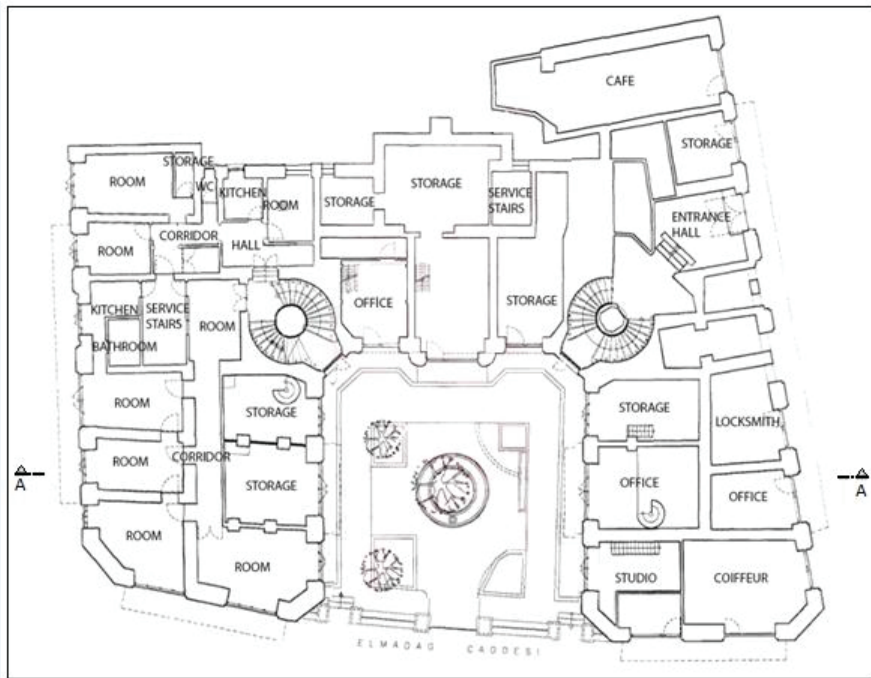


Figure 4.13. Mezzanine floor plan of Arif Pasha Apartment ( Source: Öğrenci 1998)

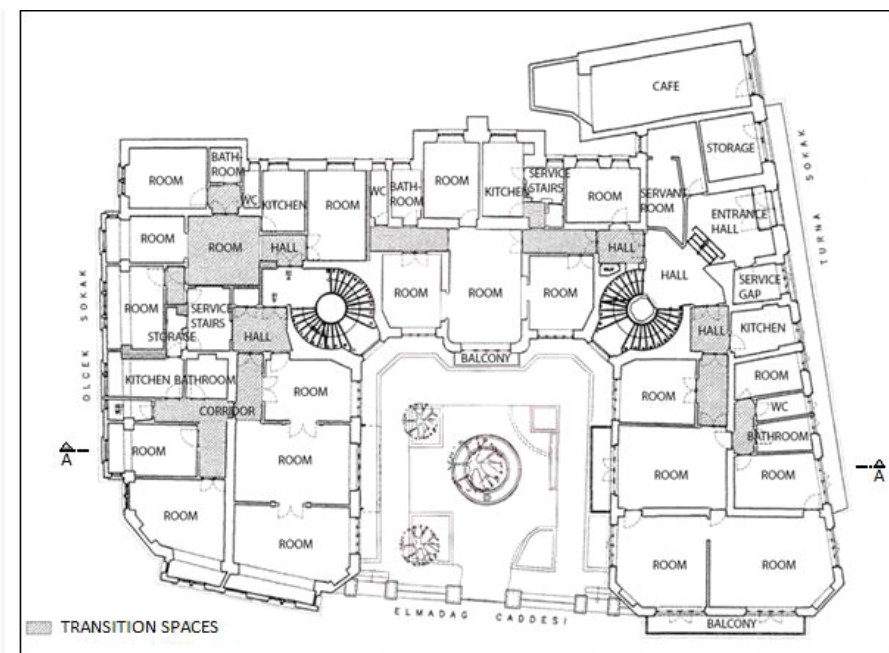


Figure 4.14. First floor plan of Arif Pasha Apartment ( Source: Öğrenci 1998)

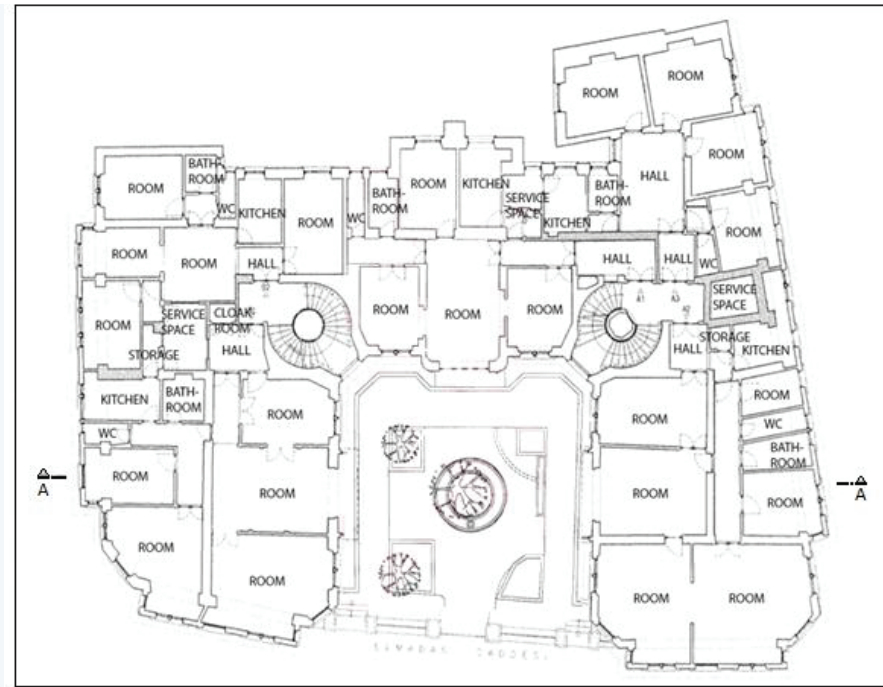


Figure 4.15. Normal floor plan of Arif Pasha Apartment ( Source: Öğrenci 1998)

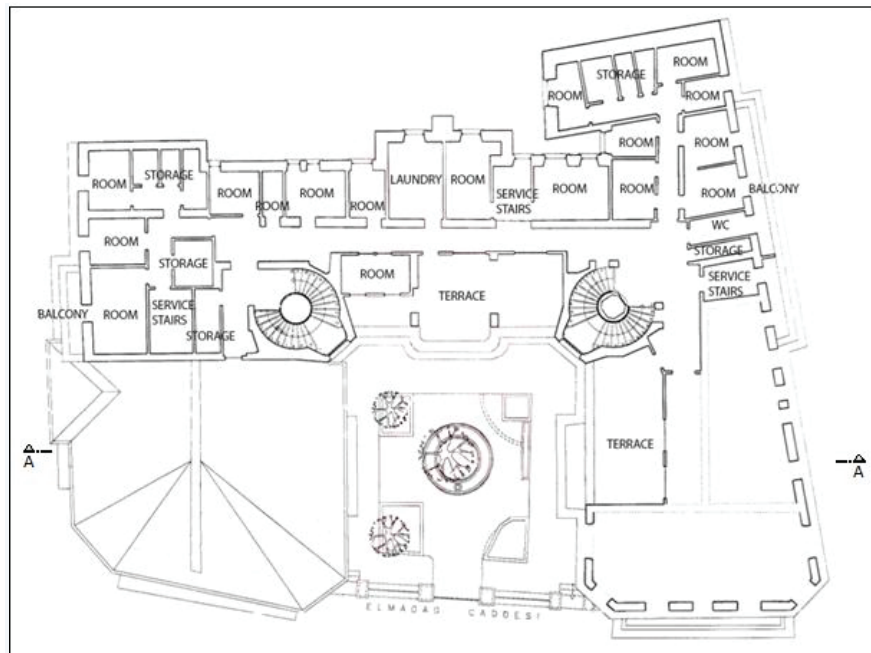


Figure 4.16. Last floor plan of Arif Pasha Apartment ( Source: Öğrenci 1998)



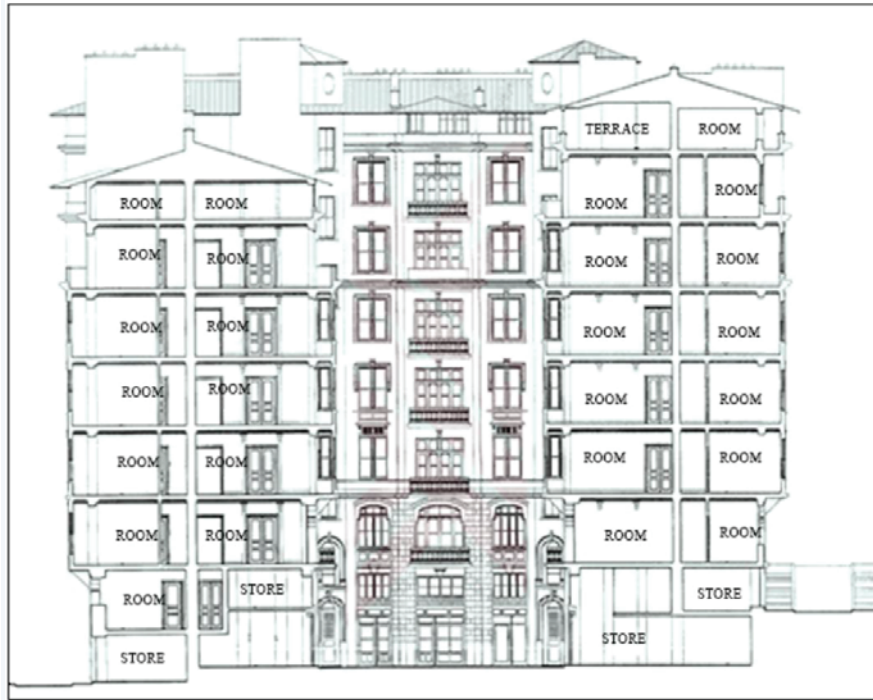


Figure 4.17. A-A section of of Arif Pasha Apartment ( Source: Öğrenci 1998)



Figure 4.18. Elevation of Arif Pasha Apartment ( Source: Öğrenci 1998)

## 4.2. Kiralık Konak (1922)

Yakup Kadri Karaosmanoğlu (1889-1974), the Author of the novel “*Kiralık Konak*”, was a writer, a poet, a diplomat and a journalist. He is one of the important writers of the twentieth century Modern Turkish Literature. Karaosmanoğlu graduated from a French school in Iskenderiye, later on he abandoned *Istanbul Hukuk Mektebi* (Istanbul school of law) and published his first work in 1909. His main subject in his books is usually the transformation of the Turkish society after the declaration of the rescript of Gülhane. He is especially famous with his novels: “*Kiralık Konak*”(Mansion for Rent), “*Nur Baba*”(holy father) and “*Yaban*” (wild). He took place in the ‘*Fecr-i Ati*’ (literary community) group and supported the independence war of Turkey with his writings. He also had an active role in politics as a parliamentarian and an ambassador (Biyografi n.d.).

“*Kiralık Konak*” is the author’s first published novel. He wrote this novel just after he gave up his individualistic art approach. Subject of the novel is the changes in the Ottoman society after the Tanzimat Rescript. The book criticizes the misunderstood Westernization and mentions about the conflicts between three generations.

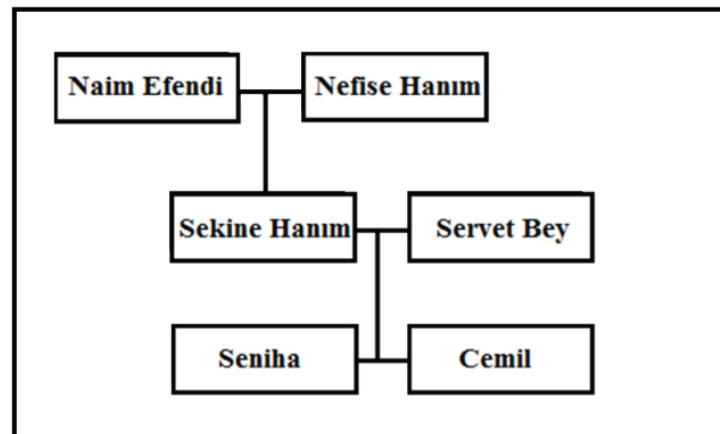


Figure 4.19. Family Tree of the characters in the novel “*Kiralık Konak*”.

### **4.2.1. Summary**

Naim Efendi was a wealthy man who owned a fortune left from his father. He also used to work in high positions in the state during the Abdulhamit II period. His life had passed in one of the most crowded mansions in Istanbul (Karaosmanoğlu 1922, 24). Naim Efendi lived with his daughter, son-in-law and two grand children. Every tradition inside the house started to change one by one after his daughter got married with Servet Bey. Servet Bey was a man deeply admiring the European lifestyle. This lifestyle included such behaviours which were upsetting Naim Efendi. Especially the attitudes of his grand children were surprising him. His advices to them were not being taken into consideration so this caused debates between these two generations. Seniha left the house and went to Europe in order to gain freedom and live a European lifestyle. Meanwhile the new apartments of Şişli attracted the attention of Servet Bey and they also moved out in order to live the modern life they have been dreaming for a long time. Naim Efendi was left alone in the mansion. His sister suggested him to hire his house and live with her but he didn't want to leave the house he had memories in. The mansion and Naim Efendi both became a ruin in time and the death of Naim Efendi also represented the end of the mansion. A period including the mansions and traditional lifestyles had ended.

### **4.2.2. Analysis of the Novel**

The novel "*Kiralık Konak*" is analysed basing on ten aspects determined by İlhan Tekeli.

#### **4.2.2.1. Physical aspects**

Karaosmanoğlu prefers to use the term "Ottoman mansion" and underlines that there were only a few left in Istanbul during the mentioned period (Karaosmanoğlu 1922, 183). This is an important detail for there has been an ongoing discussion about this issue for a long time in the architectural history. Some researchers preferred to define the traditional house as the Turkish house while others used the term Ottoman

house. The distinction between these terms was based upon the origin of the traditional houses.

The apartments in Şişli are the other mentioned house typologies. The physical aspects of these apartments were defined during Servet Bey's visit to Şişli in order to find an appropriate apartment to move in. He really enjoyed these visits and talked to himself while he was wandering around the house saying:

This is 'Salle a manger' (dining room) here, 'fumoir' (smoking room), this is the hall, this is the library, here is the budvar (small ornate room that the woman housekeeper use to stay alone or accepted her guests), this is the bedroom; a second bedroom! and finally he extended his hand to the door of the bathroom with the alfranga *apteshane* (toilet) and looked at the street; the street, its width, noise, wires of telegraph and telephone, trams, cars, rails passing through from the middle of the road, the advertisements on the walls; all of these things portrayed a landscape of a completely European city in his brain<sup>4</sup>.

The previous example proves that the multifunctional rooms were started to be replaced with the specialised rooms. Servet Bey described the house he visited with every detail after he returned to the mansion in Cihangir:

The tram stops right in front of the door, after a short walk you are in front of a great, magnificent iron door ... But while mentioning the iron door, please do not confuse with that iron door of our cellar! It has carves like lace; opal glass is placed behind the upper part; a yellow knob which is polished every day is on both sides ... A wing is always open. When you enter *concierge* comes out of his room immediately. He walks ahead with the keys in his hands and you slowly start to climb the stairs. These stairs are clean, white; the wooden parts of the handrails are painted with mauve and the iron part is gilded. A road carpet was laid on every corner. There are two apartment floors facing each other on each floor; the one I visited was in the third floor<sup>5</sup>.

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<sup>4</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*, p. 157. "Burası 'Salle a manger' burası 'fumoir', burası salon, burası kütüphane, burası budvar ???, burası yatak odası; ikinci bir yatak odası! diyor ve nihayet alfranga apteshane ile banyo odasının tokmağına elini uzatır uzatmaz çıkıp caddeye bakıyordu; cadde, genişliği, gürültüsü, telgraf, telefon, tramvay telleri, otomobilleri, ortasından geçen rayları, duvarlardaki ilanları ile onun beyninde tamamiyle bir Avrupa şehri manzarasını canlandırıyor."

<sup>5</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*, p. 158. "Tramvay tam kapının önünde duruyor, diyordu: iniyorsunuz, birkaç adım ya yürüyor, ya yürümüyorsunuz, büyük, muhteşem bir demir kapı önünde bulunuyorsunuz... Fakat, demir kapı denilince, rica ederim, şu bizim mahzenin demir kapısını hatırlama! Bir dantela gibi oymaları var; üst kısmının arkasına buzlucaamlar konulmuş; iki tarafında her gün silinen, parlatılan bir sarı topuz... Bir kanadı daima açık duruyor. Giriyorsunuz; hemen 'concierge' başını odasından dışarıya çıkarıyor. Elinde anahtarlar önünüze düşüyor; yavaş yavaş merdivenlerden

Servet Bey eventually moved into one of these apartment floors in Şişli. This was a new apartment built in the corner of the street. Eclecticism had become a trend in architecture and we could trace this approach even from the interior design of the apartment floor Servet Bey owned. Different styles were used when furnishing the house, for example the French style was preferred in the dining room while the English style was used in the library. The salon was even more hybrid for it also involved the furniture brought from the mansion (Karaosmanoğlu 1922, 157). It was hard to group or specify these houses for they involved features of different architectural movements.

With the impact of economic conditions of the new era, the huge mansions started to be divided into sections and given rent to families. This state is mentioned in the following sentences: “The mansion was big, desolate and gloomy; here, according to the present life, only three families could be able to live together; for this it was necessary to divide the mansion into several parts<sup>6</sup>.”

#### 4.2.2.2. Household activities

The change in the habit of using furniture is an important tool to trace the transformation in a society. Why the internal equipment has changed and how this change affected the house plan gives clues about the issue. For example, instead of *minder* (cushion) and *sedir* (cedar), chair and armchair started to be preferred and this change added dining rooms to the house design. We may say that transformation started from inside and in time changed the plan organization and even the facade of the house (Demirarslan 2006). We can see that traditional furnishing was still available in Naim Efendi’s mansion; (This was a transition period so the features both of traditional era

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çıkmaya başlıyorsunuz. Bu merdivenler tertemiz, bembeyaz; tirabzanların tahta kısmı mavun boyalı ve demir kısmı haif yıldızlıdır. Her dirseğe bir yol halısı serilmiştir. Her katta karşılıklı iki daire vardır; benim gezdiğim üçüncü kattaydı.”

<sup>6</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*, p. 210. “Konak büyük, viran ve kasvetliydi; burada, şimdiki hayata göre ancak üç aile bir arada yaşayabilirdi; bunun için de konağı birtakım bölüklere ayırmak lazım geliyordu. Halbuki Naim Efendi, buna asla razı değildi.”

and the modern era were available simultaneously. Most of the tradition such as eating on floor was abandoned while some were continued)

"Naim Efendi was staring out from a window which the cage was lifted up and the window was shut down. He was sitting half kneeling, half *bağdaş* on the edge of a long *erkanc* cushion (floor cushion for the special guests) which had covered one side of the room.<sup>7</sup>

Comfort had become an indispensable part of life in the new era. To warm up easily, to easily repair a house became urgent. Servet Bey was frequently claiming that the mansion was uncomfortable. The huge rooms were difficult to be heated in the winter while they were hot and airless in summer;

So many windows and so many doors... The air is passing through the walls even in January. However we furnish or whatever we do is useless. There's not even a proper bathroom in this big house. The preparations start three days before to burn that bulky *hamam* (bath). It is necessary to burn three pounds of wood, to plaster the boiler and to repair the *kurna* (basin of a bath). It is not possible to bathe once a month in this situation.<sup>8</sup>

His desire was to move to Şişli where the "splendid and new apartments" aroused. These were new style houses offering comfort with electric, bath etc. He especially adored the lifestyle these houses involved for the European lifestyle was prevail in this neighbourhood (Karaosmanoğlu 1922, 157).

The major change Westernization caused in housing was the spread of the apartments. The usage of the furniture, the change of the family relations and the woman's role in the society all opened the path which led to the apartments (Demirarslan 2006).

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<sup>7</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*, p. 87. "Naim Efendi, odanın bir tarafını kaplayan uzun bir erkan minderinin ( seçkin misafirlerin oturduğu yer minderi) ucundan, yarı diz çökmüş, yarı bağdaş kurmuş bir vaziyette, kafesi kaldırılmış, fakat camı indirilmiş bir pencereden dışarıya bakıyordu."

<sup>8</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*, p. 157. "Bu ne çok pencere, bu ne çok kapı... Kanunusanide (Ocak ayı) duvarların arasından bile hava işliyor. Nasıl döşesek, ne yapsak nafile.... Koca evde adamakıllı bir banyo odası bile yok. O hantal hamamı yakmak için üç gün evvel hazırlanmak, üç çeki odun yakmak, ikide birde kazanımı sıvattırmak, ikide birde kurnalarını tamir ettirmek lazım geliyor. Bu şerait dahilinde ayda bir kere bile yıkanmak müyesser olamıyor."

The first apartments still involved some traditional elements with a new interpretation. For example, the rooms of the apartment floors were all the same while the room with a street view was specialised. This room was larger than the rest of the rooms and received more light and vista which is the characteristic of the *başoda* (*main room*)(Enlil 1999). The main similarity between the traditional house and the first apartments was the existence of *sofa*. A sofa was also available in the apartment Servet Bey had moved in and it was furnished by the “Psalti Furnishing”. A famous furnishing store which had opened in 1867 in Pera (Karaosmanoğlu 1922, 214).

#### 4.2.2.3. Settlement the housing creates

Beyoğlu involved an active life and attracted the youth’s attention while the historic peninsula which is named as Istanbul was known with its quite and calm lifestyle. Naim Efendi’s complains about his grandchild Cemil’s life verifies this statement;

I’ am not saying that he shouldn’t have fun, he is young and has temperament. He will be raised compatible to the modern life. This life will involve all kinds of entertainment but this should never come to a degree to harm his health. I’am not suggesting him to go home at the start of the evening and go to sleep just after diner like the people of Istanbul. No, no ... But he should have entered the house and be in his bed at least at midnight and if not capable he must be at home towards the morning.<sup>9</sup>

One of the factors that accelerated the settlement in Şişli was the development of transportation. The first electric tram of Istanbul passed from Şişli in 1914 and the connection of the district with the city has increased. This also raised the prestige of the district which became one of the desired neighbourhoods. Servet Bey was one of these people who admired this neighbourhood and frequently put forward that the tram line

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<sup>9</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*,p. 28. “Ben demiyorum ki, gezmesin, eğlenmesin, diyordu.Gençtir, tamperaman sahibidir.Asri, modern hayata göre yetişecektir.Tabii bu hayatın her türlü safahatını görecek.Bu hayatın her türlü safahatını yaşayacak.Fakat bu yaşayış hiçbir zaman sıhhatini ihlal edecek bir dereceye varmamalıdır.Ben demiyorum ki, Istanbul halkı gibi akşam gurup ile beraber evine sokulsun ve yemeğini yer yemez uyusun. Hayır, hayır... Hiç değilse gece yarısı ve kabil olmadığı takdirde sabaha karşı mutlaka evinde bulunmalı ve mutlaka yatağına girmiş olmalıdır.”

was passing just in front of the apartment he visited to rent: “The tram stops right in front of the door, after a short walk you are in front of a great, magnificent iron door.”<sup>10</sup>

#### 4.2.2.4. External relations

House was specified as the private space for woman and *cumba* (bay window) was one of the rare places women had the chance to get in contact with the external life. They used to sit on the *sedir* (cedar) besides the *cumba* and watched people passing by and sometimes they stopped the street sellers in order to buy goods.

It was found strange for a woman to walk alone in streets or have a ride in a car alone in the previous society, but after the declaration of constitutionalism, this approach had started to change. Women became freer and this opened the path for them to be involved in the business world which caused many transformations in the housing design. The people belonging to the previous era were still finding these behaviours strange and this caused a debate between the two generations. We can trace this from the following event mentioned in the novel: One day a woman came to Selma Hanım and complained about Seniha’s behaviour which she defined as inappropriate. This woman used to sit in front of the bay window every afternoon to watch the people passing by. One day she saw Seniha going to Şişli in a car all alone. She had dressed very elegant and even opened her *peçe* (veil)(Karaosmanoğlu 1922, 48).

#### 4.2.2.5. Classification within the society

Classification within the society isn’t emphasized but the shift between the classes is apparent in the following sentences:

Then, Redingot period took over ... Many of these men were statesman in the time of second Abdulhamid Han. They remind manthat rode the car of their masters with

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<sup>10</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*, p. 158. “Tramvay tam kapının önünde duruyor, diyordu: iniyorsunuz, birkaç adım ya yürüyor, ya yürümüyorsunuz, büyük, muhteşem bir demir kapı önünde bulunuyorsunuz...”



deceiving them. The mansion life in Istanbul was suddenly transferred into the life of the pavilion in the hand of these people.<sup>11</sup>

#### 4.2.2.6. Construction material and technology

No remarkable information has been given upon the construction material and the building technology of the house but one or two details have been given about the material used in the new apartments such as the usage of parquet which was rare in those days and the usage of frank brick for stoves.

#### 4.2.2.7. Internal relations of the house

The behaviour of the new generation, their desire of freedom and privacy have affected the family structure which also transformed the housing design. The reason for such behaviour can be seen as the result of individualisation.

The elder parents used to keep the extended families together for they were the most respected members of the family. This respect gave them the power to keep the households together. This respect had also shaped the interior design of the traditional houses. The rooms usually consisted of two functional parts; one being *sekiüstü* (sitting area) and other *sekialtı* (entrance and serving area). There was a hierarchy between the *sofa(hall)/hayat* (courtyard), *sekialtı* (below section) and *sekiüstü* (upper section) which started to rise from *sofa/hayat* towards *sekialtı* and then *sekiüstü*. This also represented the hierarchy between the individuals; the servants belonged to *sofa/hayat* while *sekialtı* was for the young generation and finally *sekiüstü* especially the *başköşe* (main corner) was for the elders (Eldem 1954). This was the concrete shape of respect and Naim Efendi was raised in such tradition so he found his grandchildren's attitude strange and complained about it to his daughter:

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<sup>11</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*, p. 23. "Sonra Redingot devri geldi... Çoğu, ikinci Abdülhamit Han devri ricalinden olan bu adamların her biri bir hile ile efendilerinin arabasına binmiş seyisleri andırıyorlardı. Bunların elinde İstanbul'da konak hayatı birdenbire köşk hayatına intikal ediverdi."

Dear, I don't appreciate your children's attitude at all. I think that polish woman gave them a wrong education. Seniha is now eighteen, but she is still perky and naughty like an eight-year-old. Cemil is not twenty yet but he is living a life of a thirty-year-old man. What's that behaviour sitting cross-legged in front of you and smoking. What about going in and out the house whenever they want. His not listening to you and neither his father.<sup>12</sup>

Naim Efendi tried to solve the problem after he heard the gossips about Seniha and Faikbut Seniha got angry when she found out that Naim Efendi had talked to Faik's dad to get them married. She told her grandfather to stay out of her life in an inappropriate manner.

"Everyone has a life of their own. You think that everyone can live like each other, my mother grew and lived in this mansion just like you and you think that I will be willing to do the same. But I want to live my own life."<sup>13</sup>

This really upsets Naim Efendi and he becomes ill. One day Seniha leaves home without any explanation and goes to Europe with Belkis Hanım.

With the transformation of the society women didn't only become free in the street, but they also started to share every part of the house equally with man. *Harem-selam* practice had faded away, man and woman started to spend time together. Even Naim Efendi had given up the *harem-selam* procedures. He was used to see Seniha among men without wearing a scarf but he still didn't like some of the new customs (Karaosmanoğlu 1922, 57).

Individualisation started to give its solid results with the spread of the apartments. Servet Bey wanted a life more free and shaped with his own desires. So, he wanted to move out from the mansion. He wanted to be the only owner of the house so

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<sup>12</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*, p. 30. "Yavrum, çocuklarının ahval ve hareketini hiç beğenmiyorum. Bu Lehli kadın zannederim ki, bunlara yanlış bir terbiye verdi. Seniha on sekizine bastı, fakat hala sekiz yaşında bir çocuk gibi hoppa ve yaramazdır. Cemil daha yirmisine girmedir. Fakat otuz yaşında bir gencin hayatını sürüyor. O yemekten sonra sizin önünüzde ayak ayak üstüne atıp sigara içmeler nedir? O eve istediği saatte girip çıkmalar nedir? Ne babasını dinliyor, ne seni..."

<sup>13</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*, p. 125. "Herkesin kendine mahsus bir hayatı vardır. Siz zannediyorsunuz ki, herkes, herkes gibi yaşayabilir. Annem nasıl sizin gibi bu konakta yaşayıp ihtiyarladya ben de onun gibi yaşayıp ihtiyarlamaya razı olacağım. Halbuki ben mutlaka kendi hayatımı yaşamak istiyorum."

this thought caused the spread of the extended family. They moved into an apartment floor in Şişli as a nuclear family.

Tanyeli underlines this fact with the words: "Traditional house is the place of pre-individualized person". It can reflect the social status of the owner but it does not involve his/her preferences. With modernism, interior space is equipped with goods and outdoor is filled with imagery due to the tendency of "showing personnel tastes" (Tanyeli 2005).

#### **4.2.2.8. Meanings and beliefs attached to the house**

The mansion represented the traditional lifestyle while the apartment was the place for the modern lifestyles. This situation is underlined throughout the novel and mansion is frequently matched with Naim Efendi. This mansion had become old like its owner; its surrounding was full of ruins burned down in the fire. The death of Naim Efendi was also the end of the mansion. The culture of the Ottoman society faded away with the disappearance of the old generation and the solid structures.

#### **4.2.2.9. Habits of the society**

The novel starts with underlining that the custom of the society has changed. Families used to spend the winter in their mansion's and move to their *yalı* in summer time but now many families rented their *yalı* because their economic conditions started to deteriorate (Karaosmanoğlu 1922, 22).

Although the housing problem didn't start yet the sudden change in the conditions of subsistence, being out of bread and car canalised most of the families towards the city centres, who once spent their time in *sayfiye*(summer residence) during summer and winter time.<sup>14</sup>

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<sup>14</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*, p. 179. "Gerçi o zamanlar mesken buhranı henüz başlamamıştı; fakat; geçim şartlarının birdenbire değişmesi, ekmezsizlik, arabasızlık o zamana kadar yazı kışı sayfiyelerde geçiren birçok aileleri şehrin merkezi yerlerine doğru itiyordu."

Naim Efendi and his family also didn't move to their *yali* in Kanlıca that year because this was a habit which started to fade away in the last two years. Servet Bey and his children were happy not to move to Kanlıca because it didn't involve a European lifestyle and they were bored. (Karaosmanoğlu 1922, 27).

There had been two periods in Istanbul states the author, one was the *İstanbulin* period. Tanzimat created its own type of people and lifestyles. These were people with elegant, clean and polite attitudes. They also shaped their surrounding with a unique style which reflected the feature of the era. Crowded and big family life with Circassian maids, *ağalar* (harem masters), and Bosnian gardeners actually started to take part in traditional houses during this period.

Statements of Necip Bey give clues how the previous period was perceived by the new generation, He was a parliamentarian who mentioned about the construction of Naim Efendi's mansion while guiding a group of women who were visiting the house in order to rent.

It is a corrupted architecture, he said. Corrupted so much that it is not possible to find its originals. Our ancestors used to live in all stone buildings; After the Tanzimat era, wooden house and wooden mansion began to be a fashion. Look at those big windows that are separated from the frames with a finger gap? , what do they mean; which need do they respond?<sup>15</sup>

Second was the *Redingot* (long jacket for men) period. The representatives of this era were people which were likened to men stealing their master's cars to ride. Even the politest of them had an attitude like an ordinary servant in a palace. Most of them had worked in high positions during the period of Abdülhamit. The mansion life turned in to a kiosk life in the hands of this class. There was no style or custom left in the way they dressed, lived and thought. Art Nouveau and Rococo showed itself in the buildings, furniture, and clothing and even in the behaviours of these people. The author defines these two styles as unpleasant and *soysuz* (degenerated). The elegant and

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<sup>15</sup>Yakup Kadri Karaosmanoğlu, *Kiralık Konak*, p. 181. "Bu tereddiye (Yozlaşmaya) uğramış bir nevi tarzı mimaridir, (Yozlaşmaya) diyordu. O kadar ki, menşelerini bile bulmak kabil olamıyor. Eski ecdadımız bütün taş binalarda otururlarmış; Tanzimat devrinden sonra bir ahşap ev, ahşap konak modası başlamış. şu çerçevesi birer parmak ayrılmış koca koca pencerelere bakınız, bunlar neyi ifade ediyor; hangi ihtiyaç, hangi lüzum üzerine yapılmıştır?"

traditionalist style of the Abdülmecit Era had disappeared. Naim Efendi was a part of this Redingot generation but his soul belonged to the İstanbulin period of his childhood.

*Şark* (orient) corners were a sign of people becoming estranged to their own culture. The saloon which belonged to Seniha involved one of these corners. These were the corners used as an exhibition area especially for the foreign visitors (Karaosmanoğlu 1922, 187).

#### **4.2.2.10. Legal Regulations**

No remarkable information has been determined about the legal regulations.

#### **4.2.3. General Outlook to the Novel**

In the novel *Kiralık Konak* the debate between two generations has been underlined among lifestyles. Naim Efendi represented the lifestyle of the traditional periods of İstanbul, which is defined as *İstanbulin* period by the author. But he was living in a new era, named as the *Redingot* (long jacket men wear) period. His memories, desires the things which made him sad and happy all belonged to the past. He was struggling to keep up with the new customs of the society. Servet Bey was one of the characters which represented the *Redingot* period of İstanbul and he was the effective household especially after the death of Naim Efendi's wife (Karaosmanoğlu 1922, 26).

The Family lived in a mansion in Cihangir which start to get old paralel to the life of Naim Efendi. The real life example corresponding to the mansion mentioned in the novel is the mansion located in Hasköy/ Beyoğlu. The typology, usage and the location is similar with the one mentioned in the novel. Although the certain date of construction isn't known the mansion is assumed to be built before the 19<sup>th</sup> century for it carries the character of the mentioned era. The owner of the mansion isn't known. It was a three-storied mansion but the uppermost storey was demolished later on and the cumba of the middle room became baroque consoles in the 19<sup>th</sup> century.



Figure 4.20. Mansion in Hasköy. ( Source: Eldem 1987, 91)

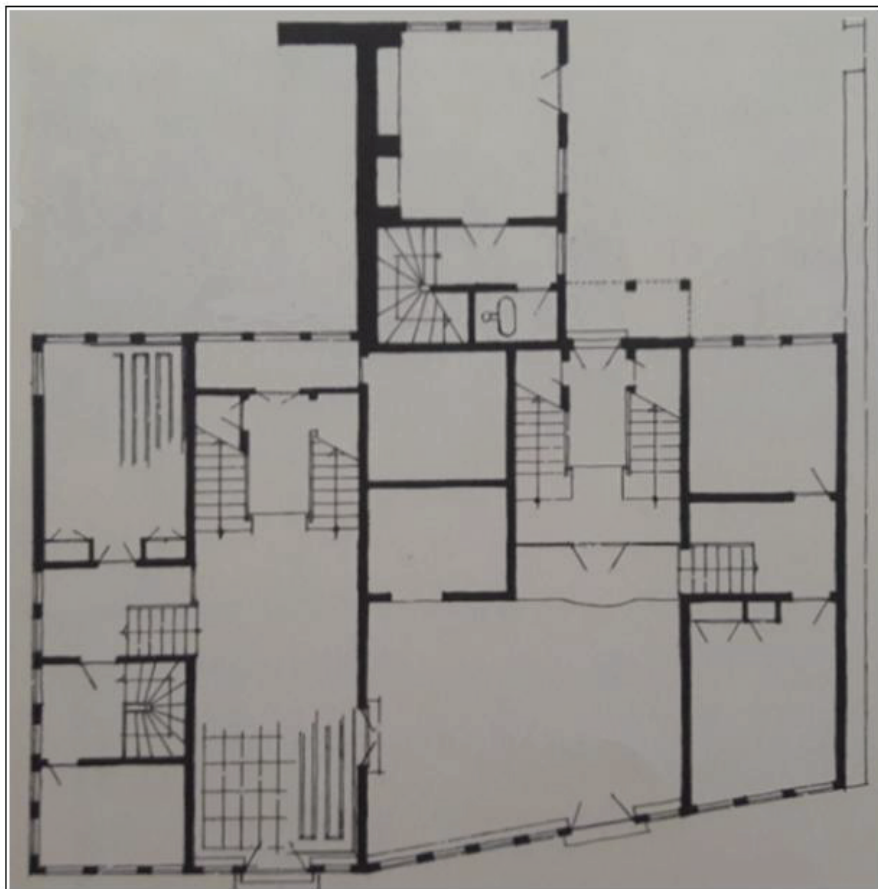


Figure 4.21. Ground floor of the mansion in Hasköy. ( Source: Eldem 1987, p.92)

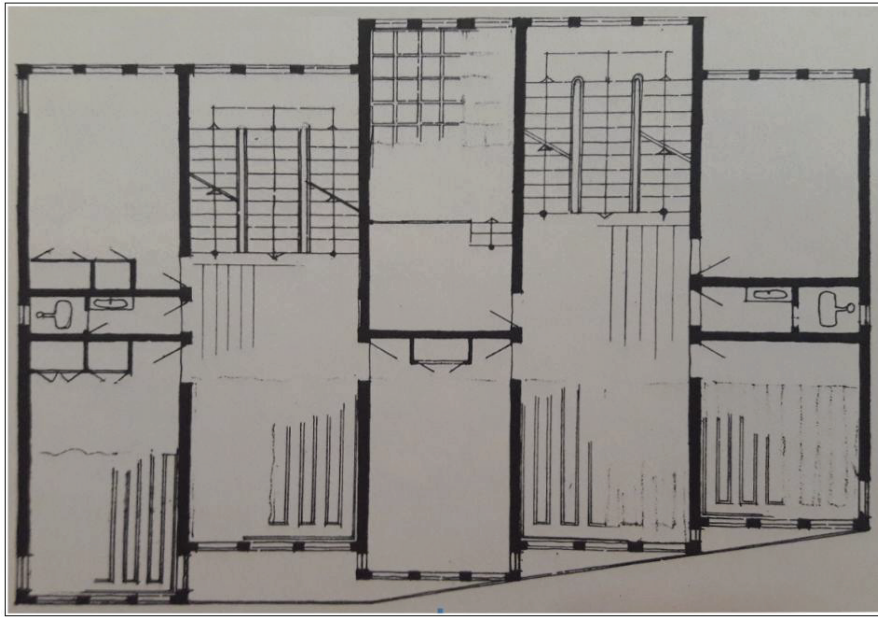


Figure 4.22. First floor of the mansion in Hasköy. ( Source: Eldem 1987, p.92)

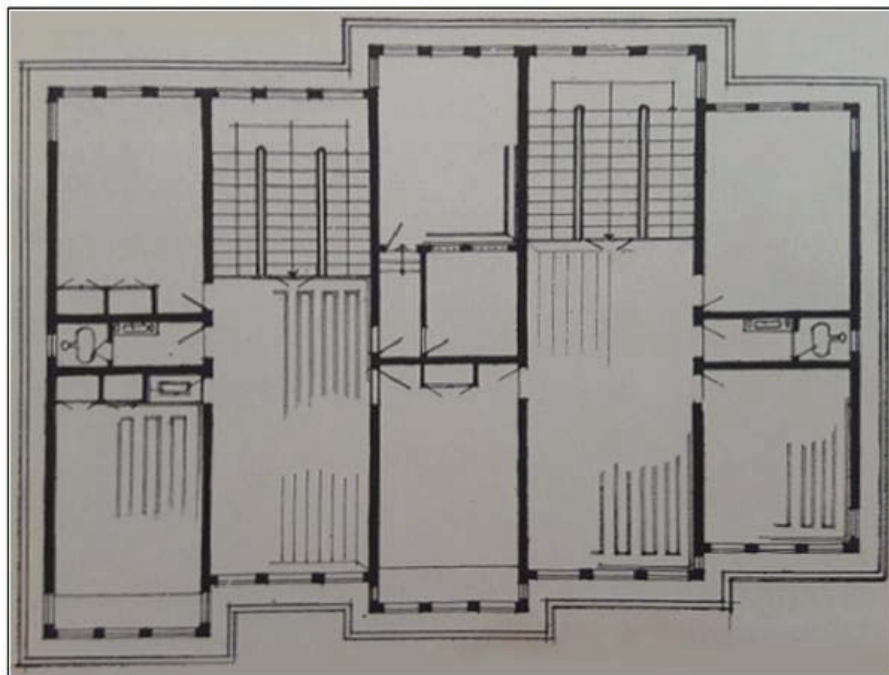


Figure 4.23. Second floor of the mansion in Hasköy. ( Source: Eldem 1987, p.92)



Figure 4.24. Facade of the mansion in Hasköy. ( Source: Eldem 1987, p.91)

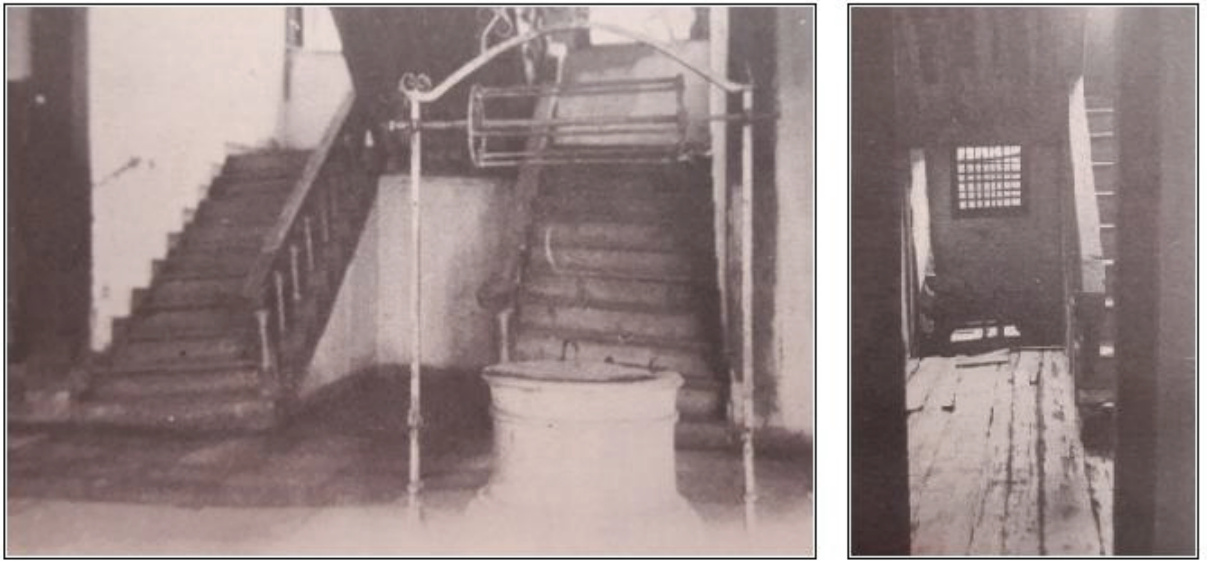


Figure 4.25. Interior spaces of the mansion in Hasköy. ( Source: Eldem 1987, p.91)

Real life example corresponding to the apartment mentioned in the novel is the Maçka Palas which was built in 1922 and it is located in Nişantaşı/Şişli. This is a prestigious structure of its time just like the one Servet Bey moved in. It is designed by Italian architect Giulio Mongeri for Vincenzo Caivano who was a wealthy trader. Mongeri was influenced by the Palaces in Milano while designing the building. The



apartment consists of eight floors and 68 flats. It is the first apartment with a lift and it also involves radiator which isn't very common in those days. In our days, only the facade has remained original and it is used as a hotel.



Figure 4.26. Maçka Palas (Source: o-pera-istanbul.blogspot.com)

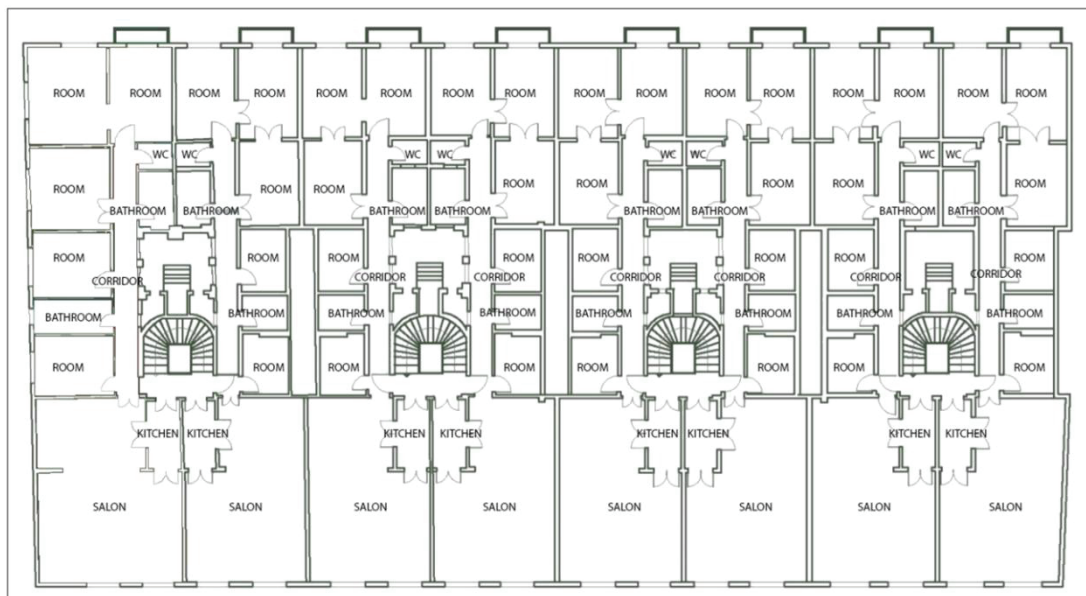


Figure 4.27. Plan of Maçka Palas.( Source: Eren 2014)



Figure 4.28. Elevation of Maçka Palas.( Source: arkitera.com)

### 4.3. Akile Hanım Sokağı (1958)

Halide Edip Adıvar, author of the novel “*Akile Hanım Sokağı*”, was a writer, an academician and a politician born in Istanbul in 1882. She graduated from Üsküdar American College for girls. She started to her writing career in 1908 and especially mentioned issues about woman rights. Her most well known works are the novels “*Ateşten Gömlek*” (*ordeal*) and “*Sinekli Bakkal*” (*grocery with flies*). She took part in Turkey’s Independence War and gained many military degrees. After falling in a disagreement with the state, she went abroad in 1917 and stayed until 1939. After her return to Turkey, she became the Head of the British Philology Department in Istanbul University. She ended her short political career by resigning from Democratic Party and died in 1964. (Adıvar (1958) 2017)

Her book “*Akile Hanım Sokağı*” (Miss Akile Street) was first published in *Hayat (life) journal* during 1957-1958 and published as a book in 1958. The novel consists of three independent parts which involve different lives took part in the same neighbourhood. The author’s aim is to reflect the transformation the Turkish society went through during the 1950’s. The new relations built upon modern life has been analysed and Adıvar especially mentioned issues such as women becoming free,

differences between generations, changes in clothing and the positive-negative sides of modernism.

### 4.3.1. Summary

The novel starts with the advent of Nermin to Akile Hanım Street. Nermin was raised by her aunt; she was well educated and raised with Western culture. She lived in Ankara with her husband, when Tarık goes abroad for business Nermin decides to spend her time in her uncle's mansion in Akile Hanım Street which was defined as a "*yavru konak*" and named as white mansion in the neighbourhood.

Nermin finds this street different from any other streets; she began observing this neighbourhood for she always wanted to write since she was a child (Adıvar 1958, 51). She was especially curious about the red mansion located across the white mansion. This red mansion was constructed a hundred years ago by an Italian architect. Its last owner was a *başmabeyci* during Abdulhamid period named Abdüllatif Bey. His wife died very young and he had no children so his only heir was Doctor Sadri Köksal. After Abdüllatif Bey died the doctor and his family moved in to his mansion. They stayed in the upper floors and used the selamlık section as a clinic. Gülbeyaz, a student in medical school, was the assistant of Sadri Bey and she also lived in this mansion (Adıvar 1958, 53). The five rooms on ground floor were used by Akile Hanım who was the housemaid and used to serve Abdüllatif Bey as well (Adıvar 1958, 52). She came to Istanbul from Varna when she was a child (Adıvar 1958, 59). Her father bought a house and six stores in Fatih but they were all destroyed in the great fire (Adıvar 1958, 73). Akile Hanım represented the old periods, she was also a wise woman so the whole neighbourhood named her "*Muhtar Hanım*" and regarded her advices (Adıvar 1958, 41).

One of the main characters of the second section is Ayşe who came to Istanbul from Bolu and moved in with her aunt. They lived in an apartment in Beyoğlu where they also worked; her aunt went to the floors for cleaning and her aunt's husband worked as a doorman. Ayşe also started going to the floors as a cleaner in order to help her aunt (Adıvar 1958, 153). Ayşe started to live and serve for Madam Karamanis who lived in the second floor. She was deeply affected by this woman who was a wife of a

trader who became bankrupt (Adıvar 1958, 154). Ayşe was being affected from this Greek family so she was forced to change her job by her family. Turkish Families were able to give more payment especially the ones in Beyoğlu were much more generous but they were also under the effect of the modern world, so Ayşe's family found it much more appropriate to settle her next to a Turkish family in Istanbul side. (The historical peninsula is named as Istanbul in literature) (Adıvar 1958, 156-157). She started to work in a house in Laleli which was a region Ayşe found anti-modern. Sadi's house was one of the houses Ayşe worked in Laleli. Sadi Arslan was an architect-engineer who graduated from a technical university and had chances to take part in etudes in Germany, France, England and even America (Adıvar 1958, 146). He lived with his family in a wooden house which can be named as a mansion. Ayşe falls in love with Sadi and acts like a traditional woman in order to attract his attention but this does not give result and Sadi marries another woman which results with Ayşe's suicide.

### **4.3.2. Analysis of the Novel**

The novel "*Akile Hanım Sokağı*" is analysed basing on ten aspects suggested by İlhan Tekeli.

#### **4.3.2.1. Physical Aspects**

The physical aspects of the houses were frequently mentioned throughout the novel. One of these houses was the "red mansion", it gained its name from its material which was red brick, and the second was a wooden mansion known as the "white mansion". The row which involved the red mansion saw gardens, small mosques and houses from backyard while only saw the street from the front. The backside view of the row including the white mansion was weird; it saw narrow and irregular ramps, old huts, ruins of hamam's and the sea beyond these constructions (Adıvar 1958, 14). In the traditional era, it was hard to distinguish between houses of a wealthy and a poor family by simply examining the facades and the fundamental principles of the house. Even if number of the rooms and quality of materials vary the main characters of the buildings remain the same (Küçükerman 1985).

Beyond the garden door of the red mansion, two marble stairs reached to a marble stair head which led to the inner door of the mansion. The eave above the stair head was wrapped with vine and according to the author this reminded of Juliet's pergola in Romeo and Juliet play (Adıvar 1958, 50).

We can say that a functional design was prevail in these traditional houses, for example, there was a shortcut stair down from the dining room to the ground-taşlık floor, where the kitchen and the other service units were located (Adıvar 1958, 54).

Another house depicted was the house Sadi Arslan lived with his family, this was a wooden house which can be defined as a mansion (Adıvar 1958, 148). He had a bedroom with scenery of islands on the third floor where he read and studied (Adıvar 1958, 149). This was a multifunctional room for it involved a bath and space to sit besides sleeping (Adıvar 1958, 213). The *selamlık* section was given for rent to another family which became common in those days.

Besides these traditional houses, the novel also involves houses belong to the new era. One of them was the apartment Ayşe worked in Beyoğlu and the other example belonged to Hamdi Sonsuz, a building contractor and an architect, who Sadi met in İsmail Bey's house. This apartment was located in Teşvikiye. He lived on the first floor of the apartment and spared the second floor for his guests. This second floor was pretty large; it involved two saloons and a dining room (Adıvar 1958, 216). İsmail Bey, who is also a building contractor, owned an apartment in Taksim which was four storied. He lived in the first floor and gave the rest floors for rent. A doorman opened the door of the apartment while another servant welcomes to the floor. The saloon was furnished with stylish and fancy furniture. He dressed as a modern person and so did his house involved modern features (Adıvar 1958, 180).

From these examples, we may say that the hierarchy between floors are opposite between the traditional and modern houses. In the traditional houses, the first floor was less important which was the space for the servants and service units while the second floor was usually for the guests and the rest floors involved the rooms of the households but in the modern houses the first floor becomes the place for the owners of the apartment or the grownups of the family, like in the example of "*Cevdet Bey ve Oğulları*".

New housing solutions for the new modern Turkey's problems were an important issue for Serin Esen the Niece of Hamdi Sonsuz. She had a project that was to apply the new type apartments in Turkey which were popular in America at time. It was to ease the life of working woman. These were apartments with one roomed floors which consisted of one large room and an entrance. Cabinets with different functions were lined up (reminds the multifunctional room of the traditional houses).When the button was switched on one of the cabinets turned into bed. The furniture was mobile; bed can be folded up parallel to the wall. Other cabinets involved usages such as bath, laundry, toilet, kitchen etc. In the first floor, there was a common area to keep the tools for laundry, ironing and cleaning. Serin's dream was to apply these apartments first in Istanbul and then in Anatolia. Sadi promises to help her in Istanbul but underlines that the other provinces were very different than Istanbul (Adivar 1958, 223-224).

#### 4.3.2.2. Household Activities

The novel refers to a transitional period, so mixed features were apparent in the behaviours of the people which also affected their surroundings. Red mansion was one of these houses which involved mixed features such as the usage of modern furniture besides the traditional furnishing elements like *divan-sedir*.

The multifunctional rooms which are specified within the traditional houses were still available but mostly seen in the places which belonged to the servants and maids. For example, Akile Hanım invites Nermin to her room and adds;

Come in, come in... Forgive! This is my guest room, it is as well my room, my kitchen, and my laundry room ...” An interesting room ... a couch across the door and his son sitting on it had stood up and showed me space. Water jug, laundry pile, gas stove. There was everything to meet the daily needs of a woman.<sup>16</sup>

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<sup>16</sup>Halide Edip Adivar, *Akile Hanım Sokağı*,p. 65. “Buyurun, buyurun... Kusura bakmayın! Burası benim hem misafir salonum, hem odam, hem mutfak, hem çamaşırlığım...” Enteresan bir oda... kapının karşısında bir sedir, üstünde oturan oğlu da kalkmış bana yer gösteriyordu.Su küpü, çamaşır yığını, gazocağı.Hülasa bir kadının günlük ihtiyaçlarına cevap verebilecek her şey var.”

Another example is the room belonged to Gülbeyaz which was also multifunctional; there was a sedir where she used for sitting during the day while she slept at night (Adıvar 1958, 93).

Mukaddes Hanım, the new employer of Ayşe, welcomed her guests in a plain but comfortable room. It was furnished without relying on any style and was unpretentious. It represented the peaceful life of its owners and the only aim was to provide comfort for the guests. There was a long cushion across the entrance which could be preferred to *divan* in the *alafranga* (European) houses because it can serve to more people, they can lean on their back and they can freely put their feet on the floor.

Opposite to this plain house of Mukaddes Hanım, the houses owned by the new bourgeoisie class were usually very grandiose and functionalism was ignored. For example the apartment floor Ismail Bey owned in Taksim was one of these houses;

Ornate room with stylish ware. Gilded chairs, writings on the walls hanged on top of each other and a lot of photographs of Ismail Bey. A flamboyant portrait of him wearing a frock was hanged on the wall against the door .<sup>17</sup>

#### 4.3.2.3. Settlement the Housing Creates

The mentioned street is located in Laleli. The legal name of the street was “Ahmet Kemal Sokağı”, however its old name was preferred among the residents. Author defines this street as a democratic playground for the children who came from the mansions, apartments and squatters house (Adıvar 1958, 13).

The houses in this street were a composition of Turkey’s new and old architectural styles. “*Hilton caricatures*”, a definition the author uses for the apartments which are six or seven storey with maximum two meter facade width, were spread

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<sup>17</sup>Halide Edip Adıvar, *Akile Hanım Sokağı*,p. 180 “Stil eşya ile süslü bir oda. Yıldızlı iskemleler, duvarlarda üst üste asılı yazılar ve İsmail Bey’in bir sürü fotoğrafı.Bir de kapının karşısında frakla yapılmış gösterişli bir portresi asılı.Her halde tanınmış bir ressam elinden çıkmış olacak.”

between the old houses (with bay windows and cages) which were about to fade away. This street was an exhibition area that held the last three or four hundred years styles (Adivar 1958, 14).

#### **4.3.2.4. External Relations**

In the past, *selamlık* section of the house could be used as a place for man to deal with his work but in time the working space became apart from the house, so the houses remained only as a place to live. From the examples in this novel, we can see that the *selamlık* was rented to families. This section is appropriate for such use, because it had a separate entrance which avoided them to interrupt each other. In its previous usage this separate entrance was to avoid the strangers from the *harem* section.

Adivar underlines the fact that Ankara supplied more freedom to women than Istanbul. Nermin was able to go to opera, theatre etc and was able to walk freely in the streets of Ankara but this wasn't the same in Istanbul. Woman spent most of their time in their houses, so these houses had every facility to answer their needs (Adivar 1958, 49). The street was defined as a show of varied lives that entertains this woman. The street sellers are their connection with external life (Adivar 1958, 50).

The apartments were places with much more privacy and thus people only visited each other when they were invited. The neighbours had less information about each other. One of them was Madam Karamanis who didn't have much dialogue with her neighbours. The Turkish families watched from behind the lives of the two Greek families with interest (Adivar 1958, 154).

#### **4.3.2.5. Classification in the Society**

Two mansions located on the street corner were specialized with their size. These were bigger than the rest of the houses and they seem to belong to noble families. This verifies that neighbourhoods in the past didn't settle upon classes, everyone from different social conditions had the chance to live together. The differences between the



houses which belong to wealthy and poor families were usually the size. Wealthy families owned bigger houses with more rooms (Adivar 1958, 14).

The ground floor of the traditional houses was the place for the servants and maids, who entered upstairs only if they had to serve. They could only freely enter to every room of the house when the general cleaning was done which was in a certain day of the week. The visitors of these people were not allowed to go upstairs (Adivar 1958, 65).

The time of the novel covers the years of high migration. Many families came from the rural areas to the cities and the lucky ones settled into the basements of the new apartments in which they also worked as a doorman. Each member of the family joined the work. The rest of the immigrants, which were less lucky, rented rooms to live in. The rooms of big houses were given for families to rent. Many families lived together in these houses and all the family members continued their life in a single room. All the rooms opened to the sofa which was their common space (Adivar 1958, 197).

The apartments were places representing modern life so the dwellers were usually the wealthy families from minorities and the new bourgeoisie class. The apartment which Ayşe worked with her aunt is a good example to figure out the first owners of the apartments. The two floors of the mentioned apartment belonged to families from bourgeoisie class and the remaining two floors belonged to two Greek families (Adivar 1958, 153).

Only the historical peninsula was named as Istanbul and defined as an anti-modern region while Beyoğlu represented a European lifestyle. We can understand this fact from the claims of Ayşe and her family. Ayşe's family wanted to change the house Ayşe worked in because she was deeply affected by the Greek family. The Turkish families were able to give more payment especially the ones in Beyoğlu were very generous but they were also under the effect of the modern world so Ayşe's family decides that it is much more appropriate to settle her next to a Turkish family in Istanbul (corresponds to historical peninsula) (Adivar 1958, 156-157). Ayşe started to work in a house in Laleli which she found anti-modern.

#### 4.3.2.6. Material and Technology

The material of the red mansion was red brick from which it gained its name and the white mansion was made of wood (Adivar 1958, 14).

Information about the material is about the *taşlık* of the red mansion; two marble stairs reached to a marble stair-head which leads to the inner door of the mansion (Adivar 1958, 50).

Concrete was a new material for the old generation. Sadi wanted to repair some parts of the wooden house which he and his family lived in. Especially the stairs needed to be repaired with concrete but his father rejected the idea and said that he could construct a concrete house for himself after he gets married (Adivar 1958, 148).

Parquet is a new material as well which is seen in the apartment floor belong to Madam Karamanis (Adivar 1958, 162).

The technology used in the houses which Serin Esen wanted to apply in Turkey was one of the first samples of the “smart homes” (The technology to fold up beds, etc).

#### 4.3.2.7. Internal Relations

It is obvious that the family structure has changed because living apart from the parents has become one of the first conditions for marriage. We can see several examples of it; one of them being Akile Hanım’s son who decides to get married so firstly he rents an apartment floor in Cerrahpaşa and spends all his money for furnishing (Adivar 1958, 67). Later on this marriage comes to an end like many other marriages since divorce had lately increased. With the increase of the divorces apartment floors and studio type flats became more required (Görgülü 2003).

We lived in a community which seemed to have forgotten that family was a holy institution. “The nests said to have ever been smoking in the past nowadays were

burning out one by one like a match puffed<sup>18</sup>.”Akile Hanım was complaining about this situation and claimed that people were changing partners as if changing clothes (Adivar 1958, 68).

The physical separation of harem-selam procedure was no longer available but the guests still spent their time similar to this practice.” (Adivar 1958, 40).We may say that a rapid change can be possible in physical features but abandoning the old traditions takes time. By abandoning the harem-selam tradition the selamlık section became a place which the owners gave to rent for other families. This has slightly helped the housing problem in Istanbul which started to face a high population problem. It is underlined in the novel that these sections of the houses were given to rent for very less amounts as the main reason wasn’t to earn money rather it was to keep the large mansions crowded (Adivar 1958, 43).The change of the family structure caused this situation because extended families were no longer available. The children only shared the same house with their parents until they get married.

#### **4.3.2.8. Meanings and Beliefs**

There isn’t much information about the meanings and beliefs attached to the house but in general, we may say that the apartment represented the modern lifestyle. The houses with collective life were not preferred within the Ottoman society which gave importance to family privacy. Collective life also corresponded to poverty but with the Westernization process, it started to be adopted as a sign for wealth and modernity (Öncel 2010).The new bourgeoisie class preferred these apartments in order to gain prestige.

Mukaddes Hanım, the new employer of Ayşe, welcomed her guests in a plain but a comfortable room. It was furnished without relying on any style and was unpretentious. It represented the peaceful life of its owners and the only aim was to provide comfort for the guests.

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<sup>18</sup>Halide Edip Adivar, *Akile Hanım Sokağı*,p. 68 “Eskiden devamlı tüttüğü söylenen ocaklar şimdi birer birer, bir kibrit gibi püf demekle sönyordu.”

The space people spend time reflects their features, Gülbeyaz room was depicted as:

This was a plain furnished room. However, it expressed the personality of Gülbeyaz and showed that who was living there had a more sensitive and lovely personality than it seemed. Curtains, with red and white flower on blue fabric. The cover of the low “sedir” which served as a bed at night time was also from the same fabric.<sup>19</sup>

#### 4.3.2.9. Habits of the Society

The period mentioned in the novel was under the effect of Westernization. A professor who was invited to the white mansion described the situation of the society and stated that “They created an awkward society while trying to westernize the orient nations” (Adıvar 1958, 47).

While the physical environments were changing rapidly, the habits of the society remained the same for a long time. For example, when Mukaddes Hanım welcomed her guests and Sadi entered the room, he saw that his mother was on the cushion with other women while his father was drinking with his friends on the table and thought to himself; “in the past the *harem-selam* sections were apart but now this tradition continues in one room”(Adıvar 1958, 190).

Some houses have accepted alafranga lifestyle while some were insistently trying to protect their traditions besides another group which was struggling between these two norms. They didn’t belong to one side but they involved practices from the both. There were houses including modern features but the household activities were traditional, while the opposite can also be seen. This is understood from the thoughts of Mary Jones, a foreigner who came to visit Sadi’s house, stating that “although the

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<sup>19</sup>Halide Edip Adıvar, *Akile Hanım Sokağı*, p. 93 “Bu, sade döşenmiş bir odaydı. Fakat Gülbeyaz’ın şahsiyetini ifade ediyor, içinde oturanın görüldüğünden daha fazla hassas ve sevimli bir şahsiyeti olduğunu gösteriyordu. Perdeler, üzerleri kırmızı, beyaz çiçekli, mavi bir basmadan. Geceleri yatak vazifesini gören alçak sedirin örtüsü de aynı basmadan.”

street and the houses are different from ours, the people inside them are very familiar” (Adıvar 1958, 236).

The houses involved mixed features such as the usage of furniture besides the traditional furnishing like *divan* and *sedir*. The transformation from the old to the modern is apparent; the *sandık odası* (chest room) was transformed into a *hamam* with a modern bath inside it, however the water was still heated with fire (Adıvar 1958, 41).

Organizing a *kabul günü* (day to accept guests) fortnightly became a fashion. Wealthy people accepted their guests in these certain days. Some, like Hamdi Sonsuz, prepared these organizations in hotels. Divan Hotel and Hilton Hotel were the ones preferred for these invitations. Especially Hilton was preferred as the waiters had graduated from *ecnebi mektebi* (foreigner school) they knew a foreign language which was the sign of being a European (Adıvar 1958, 217).

#### **4.3.2.10. Legal Regulations**

No remarkable information has been determined about the legal regulations.

#### **4.3.3. General Outlook to the Novel**

This is a novel based on different lives of people who live in “Akile Hanım Sokağı”. The houses in this street were a composition of Turkey’s new and old architectural styles which makes it worth analysing. The author defines this street as a democratic playground for the children who came from the mansions, apartments and squatters house. All these children with different clothes and conditions met in this street (Adıvar 1958, 13).

Akile Hanım Street was located in Laleli which is a district in Fatih. One side of this street ended up in Aksaray and the other in Beyazıd. It attracted attention with its concrete and regular feature among all those other irregular streets. The reason for this uniqueness was explained with a gossip which spread among the neighbours that a friend of an important position holder lived in this street and these regulations were to welcome his visitors (Adıvar 1958, 13).

A real life example corresponding to the mansions mentioned in the novel is the Selim Bey Mansion, which dates back to the last period of the Ottoman Empire. It is located behind the Divanyolu axis in Çemberlitaş which is a neighbourhood of Fatih District. It is a four-storey building with a rectangular, rational form. Unfortunately, no information were found about the construction date of Selim Bey Mansion but similar examples which were constructed with reinforced concrete and masonry together were usually seen in the beginning of the 20<sup>th</sup> century(İgüs 2015).



Figure 4.29. Selim Bey Mansion. (Source : İgüs 2015)

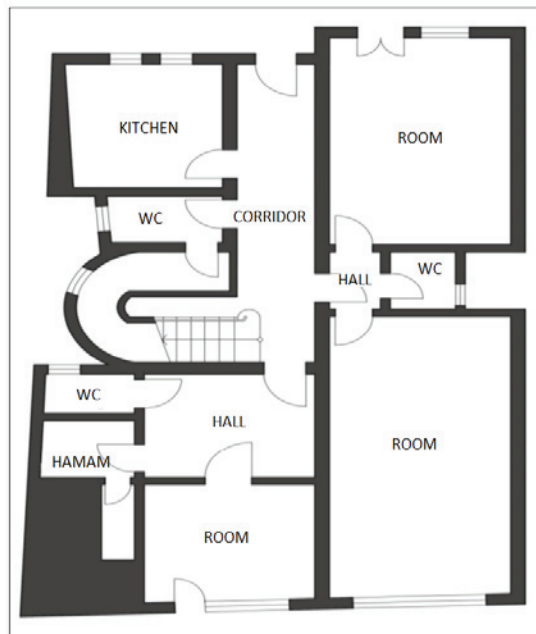


Figure 4.30. Basement floor plan of Selim Bey Mansion. (Source : İgüs 2015)

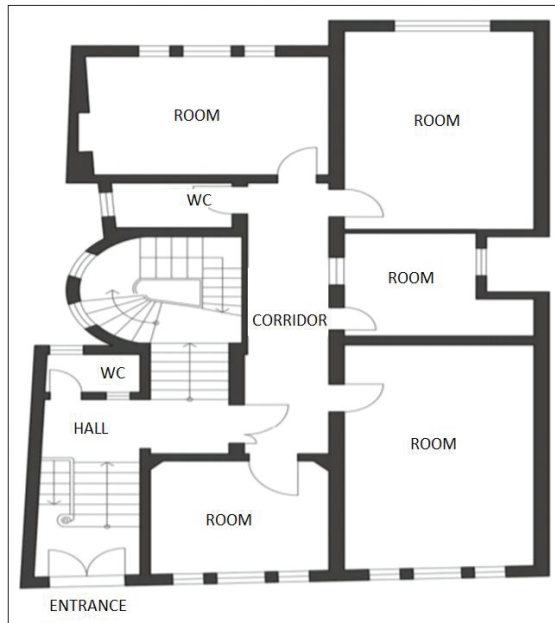


Figure 4.31. Ground floor plan of Selim Bey Mansion. (Source : İgüs 2015)

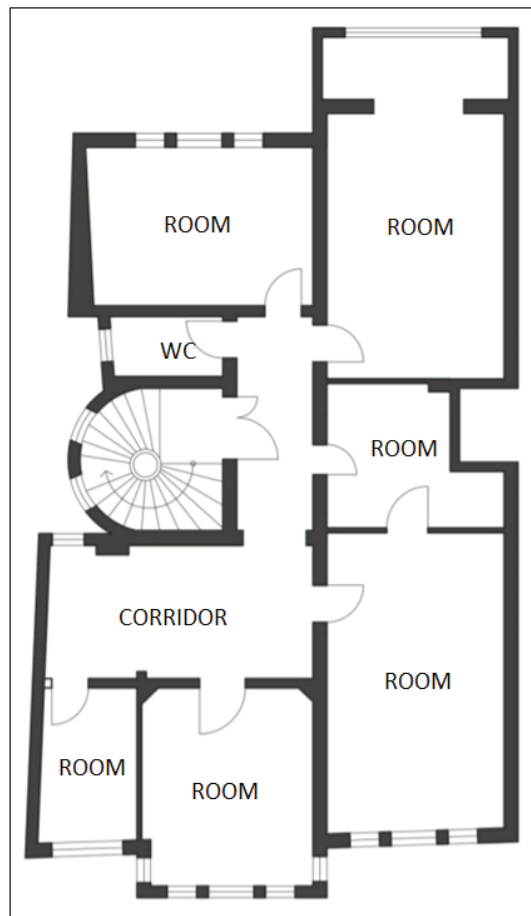


Figure 4.32. First floor plan of Selim Bey Mansion. (Source : İgüs 2015)

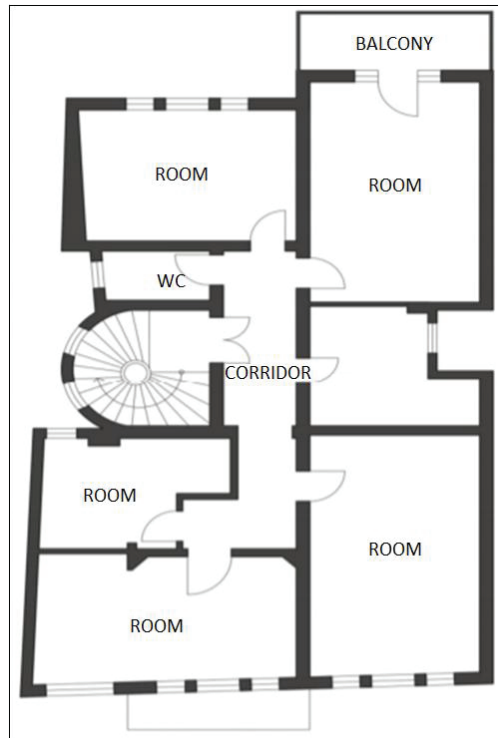


Figure 4.33. Second floor plan of Selim Bey Mansion. (Source : İgüs 2015)

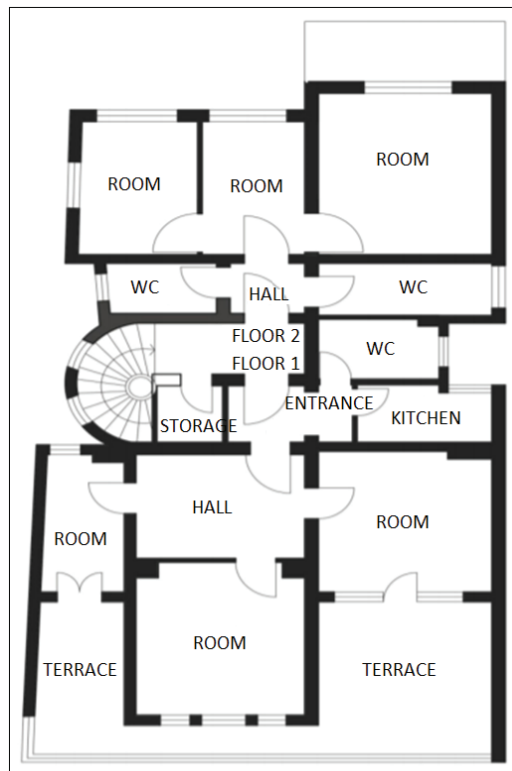


Figure 4.34. Third floor plan of Selim Bey Mansion. (Source : İgüs 2015)



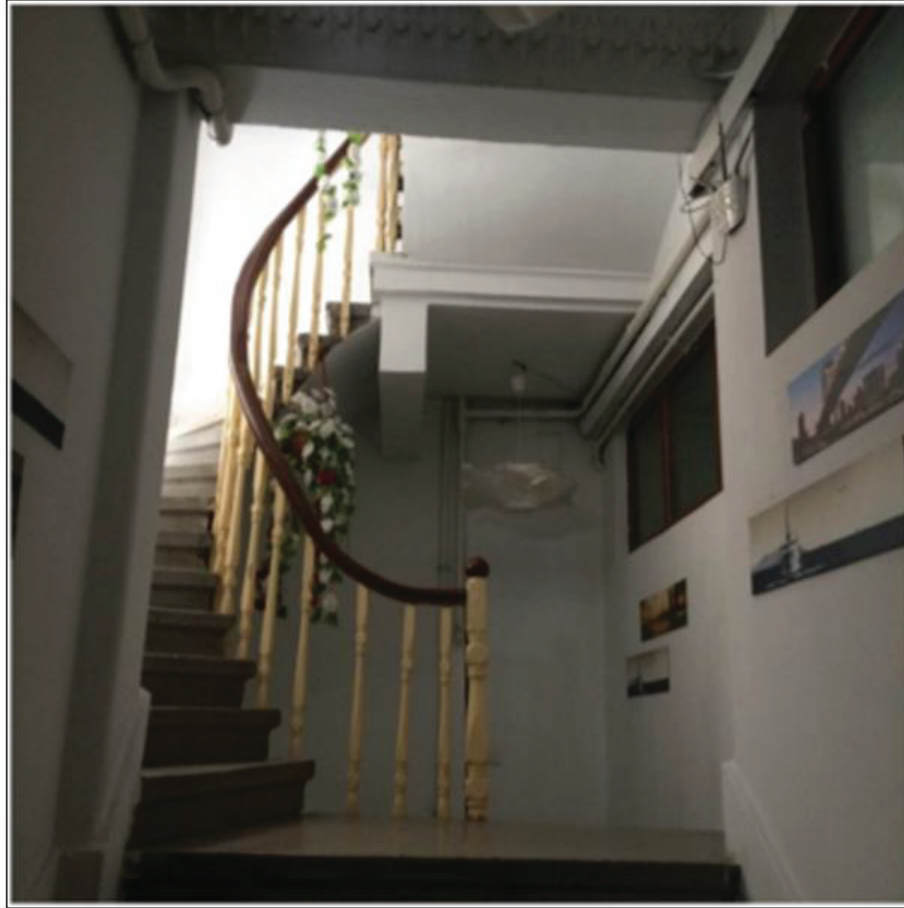


Figure 4.35. Interior space of Selim Bey Mansion. (Source : İgüs 2015)

A real life example corresponding to the apartment mentioned in the novel is the Grand Zarifi Apartment located in Beyoğlu which was one of the earliest samples of apartment building typology. It is a unique example and reflects the apartment design concept of its time, with its space organization, construction materials and details. The architect Dimitrios Panayotides designed this house for the Zarifi family who was Greek. There is no information regarding its year of construction but it can be approximately dated back to 1858 – 1883. Grand Zarifi Apartment has a ground floor and five upper floors. There are three flats on the fifth floor and two flats on all the other floors.



Figure 4.36. Grand Zarifi Apartment. (Source : İpek2015)

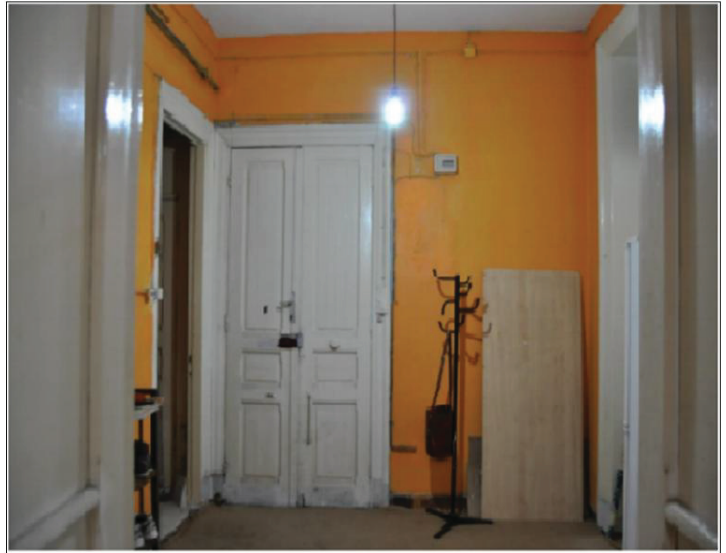


Figure 4.37. Interior spaces of Grand Zarifi Apartment. (Source : İpek 2015)

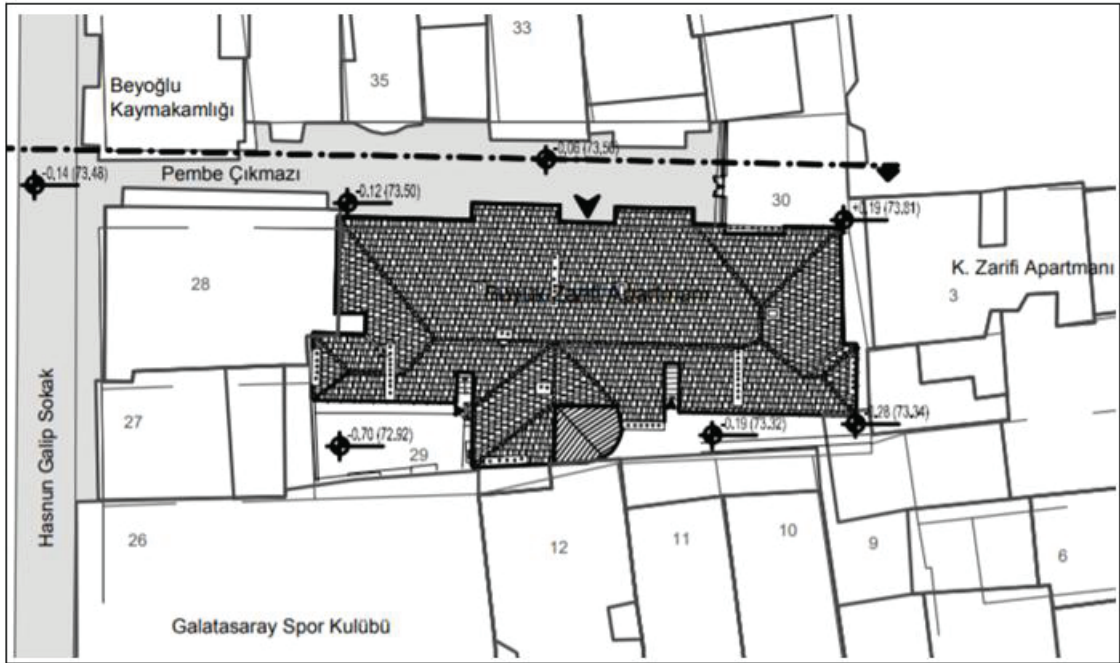


Figure 4.38. Site Plan of Grand Zarifi Apartment. (Source : İpek 2015)

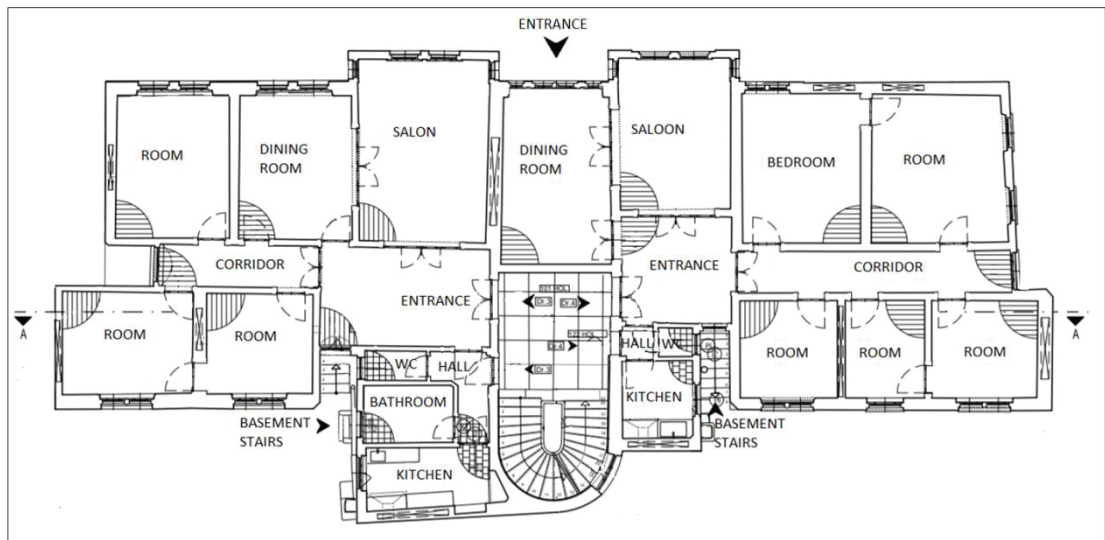


Figure 4.39. Plan of Grand Zarifi Apartment. (Source : İpek 2015)

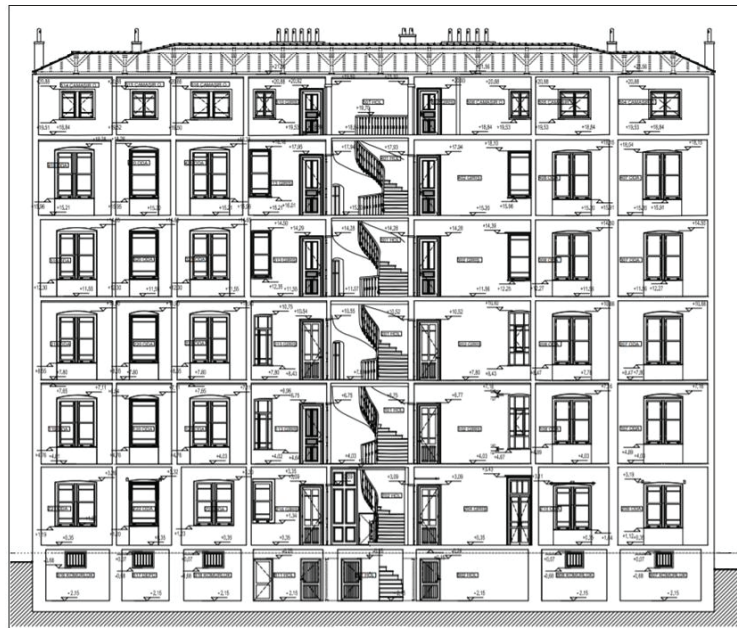


Figure 4.40. A-A Section of Grand Zarifi Apartment (Source : İpek 2015)



Figure 4.41. Elevation of Grand Zarifi Apartment (Source : İpek 2015)

#### 4.4. Aylaklar (1965)

Melih Cevdet Anday (1915-2002), author of the novel “*Aylaklar*”, was a poet and a novelist who lived in Istanbul until he started his education in Ankara in Gazi High school. He first abandoned the faculty of law and then the faculty of Language History and geography in Ankara University. He went to Belgium for sociology education but had to return to his country after the start of the World War II. He worked in the Ministry of Education in various positions. He usually examines subjects such as poverty and injustice in his works (Biyografi n.d.).

“*Aylaklar*” is a well-known novel of Melih Cevdet Anday. The collapse of the mansion life is the prior subject in this novel. This is a story about a spread of a family in which the change in the society and the family structure is well analysed. The household individuals are people without any job or profession. Differences between generations are frequently emphasized. The chosen space in the first section is the mansion while the second part starts in a new house with a new lifestyle.

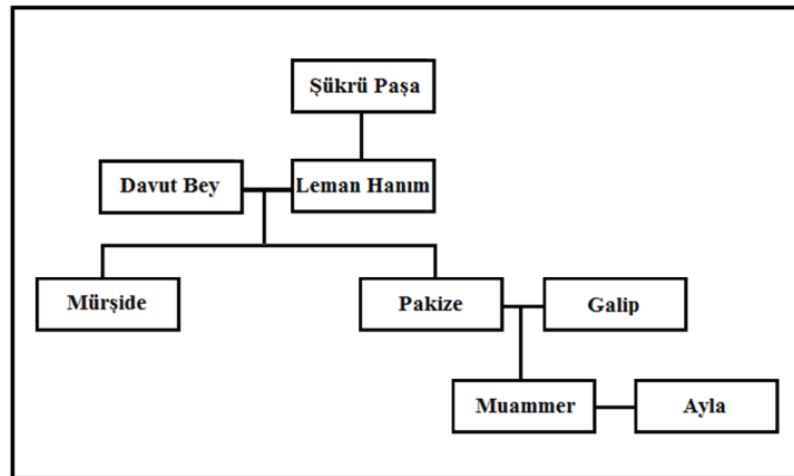


Figure 4.42. Family Tree of the characters in the novel “*Aylaklar*”.

##### 4.4.1. Summary

Leman Hanım came from a noble family and she was married to Davut Bey. Day by day they lost their wealth but they kept on living in luxury. Leman Hanım was

the ruler of the house and they all spent the money which Leman Hanım earned by selling the properties left from her father. No one in the family had a certain job or a profession. Besides the family members there were other households such as Dündar Bey, a childhood friend of Davut Bey, who spent all his fortune and started living with this family. Galip's cousin Nesime and Şükrü, a friend of Muammer, all lived together in a kiosk in Erenköy. This kiosk was built with the attempt of Şükrü Paşa, one of the important pharmacists of Abdülhamit.

Leman Hanım wanted her daughters to get married with wealthy men to guarantee their future. Pakize fell in love with her dance teacher but Leman Hanım prevented this marriage and Pakize got married with a rich miner's son but she died just after she gave birth to her son Muammer. Galip continued living with his wife's parents after her wife's death.

Years later, Muammer married Ayla with a spectacular wedding which worsened the condition of the family. One day a levy officer came to their house and they found out that the house was sold according to their debts. They moved into an apartment floor with seven rooms located in the backstreet of the mansion which Galip Bey had secretly bought years ago. The new leader of this new house was now Ayla(Anday 1965, 226-227).

The new owner of the mansion who was a trader demolished the mansion to build an apartment; this event upset Leman Hanım and caused her death. After a while Dündar Bey and Davut Bey also died which was the end of one generation. The family members started to become apart after these events. Nesime found a job and moved out while Şükrü and Ayla also left the house for Muammer found out the relationship between them. Only Muammer and his aunt were left in the house but after a while Muammer also left the house because he couldn't bear his aunt's behaviour. A period of mansions had faded away while the extended family torn apart.

#### **4.4.2. Analyses of the Novel**

The novel "Aylaklar" is analysed basing on ten factors determined by İlhan Tekeli.

#### 4.4.2.1. Physical aspects

The mansion in Erenköy was a three-storey mansion which was also defined as a kiosk for these two typologies were very similar involving only few differences. While looking from outside, it was hard to believe that people lived in this house because it was almost a ruin, but from inside it was in better condition. Still it needed a repair and the expensive furniture had become old. It had eighteen rooms but three or four rooms were out of use. The kitchen and the rooms of the servants were on the ground floor which had a huge stone *taşlık*. The service spaces opened to this *taşlık* and there were also barns on this ground floor. The maid had a room in the ground floor while the cook was staying in a separate room in the kitchen which had a separate entrance and only one wall was adjacent to the mansion. Kitchen was usually built apart from the house to avoid from the fire however in later stages it is integrated to the house (Kuban, 1995).

The material of the walls of the first floor was stone, while the upper floors were out of wood. This material also helped to provide security and privacy to the ground floor. This is a typical feature of the traditional houses which were closed to the outside world with windows opening to the street (Küçükerman 1985). It is accepted that the first floor is the main floor of the building and it has a typical plan which involves specialised places like the guest room (Bektaş 2007). Dining room was also in this first floor of the kiosk which was the place where the family members came together. Muammer and his wife lived in the great room on the third floor. Leman Hanım and Davut Bey's room was on the first floor. The biggest room of the traditional houses was named as the *başoda* (main room) and it belonged to owner of the house which is the eldest parents (Yürekli and Yürekli 2005). Dünder Bey and Şükrü was also in this floor. Galip, Mürşide and Nesime stayed in the second floor (Anday 1965, 27). Eldem notes that in the 19<sup>th</sup> century the differences between the main and other remaining floors decreased and became similar (Eldem 1954).

The Sultan had some suggestions for Şükrü Pasha; one of the important pharmacists of Abdülhamit, about the construction of the mansion so the Pasha had a thought that one day the Sultan will come to visit his house. The design of the mansion was made according to this thought and it was built with great attention. Şükrü Pasha watched every stage of the construction and even gave the order to be demolished three

times when it was half built. The interior design was made by an Italian artist and the furniture was also brought from Italy (Anday 1965, 29).

The complaints of Leman Hanım determine the differences between the traditional houses and the new apartments. “Aren't there any stables in the new apartments? She asked and added; they are squeezing the people as if there is no place left in the country.”<sup>20</sup>

Later on, the family moved into an apartment floor with seven rooms located in the backstreet of the mansion. The number of rooms was usually abundant in the first apartments because the family structure hasn't strictly changed. The transformation in the family structure took time.

#### 4.4.2.2. Household activities

Determining the daily routines of the family members and considering these while planning the house was one of the main principles of the traditional house. Firstly the rooms were created basing on the daily needs and then the rooms came together with varied principles and created the traditional house(Küçükerman 1985). But with the changes in the family structure and the lifestyle some spaces became out off use.

As the mansion of Şükrü Pasha was dying out so did the life inside it. Maids and servants used to live in this ground floor. Noise of the footsteps on the stairs leading up to the floors never stopped. The halls, sofas and rooms were not empty as nowadays. It seemed as if that crowd was heating up the mansion. Youth, joy, hope and love were all overflowing from everywhere.

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<sup>20</sup>Melih Cevdet Anday, *Aylaklar*, p. 249.

“— Yeni apartmanlarda ahır yapmıyorlar mı? diye sordu. Arkasından da:

— Koskoca memlekette yer yokmuş gibi sıkıştırıkça sıkıştırıyorlar milleti, diye ekledi.



The songs and the instruments were heard. Marriages, engagements, circumcision ceremonies, feasts, *kına geceleri* (henna nights) and *mevlitler* (ritual in Islamic religion) cheered up the mansion one after another and always kept it alive and active.<sup>21</sup>

The number of the family members who lived together lessened. The expenditure of the traditional houses became much for a nuclear family to afford. Most of these houses which are located in the city centres were sold to building contractors in order to be demolished to build an apartment.

For Leman Hanım, the solution to revive the mansion was new marriages and births. More people meant more joy as she was used to extended families (Anday 1965, 139).“Leman Hanım: if our number will decrease, this house will collapses upon us quickly. If we' are crowded and cheerful, we will keep the roof up. They cannot easily throw us out.”<sup>22</sup>Probably she wanted to fill in the gap created with the servants and maids who were sent from the house (Anday 1965, 143).

Ayla and Muammer got married with a wedding in the kiosk in Erenköy. Leman Hanım prepared this wedding like the ones in the past. The whole house was deeply cleaned and the furniture got repaired. A new bedroom was prepared for the new married couple (Anday 1965, 152).

How much she tries, the grandeur of the mansion started to lessen day by day. The mansion started to require repairment. First the heating problem occurred. It was hard to heat the huge sofa and corridors because of the air passing through the holes occurred in the gaps between the windows and the wall. The most of the servants were

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<sup>21</sup>Melih Cevdet Anday, *Aylaklar*,p. 89. “Şükrü paşa konağı eskidikçe içindeki yaşayış da sönüyordu.Eskiden bu zemin kattaki Odaların hepsinde hizmetçiler, uşaklar otururdu.Yukarı katlara çıkan merdivenlerde ayak sesleri eksik olmazdı.Salonlar, sofalar, odalar şimdiki gibi ıssız değildi. O kalabalık ısıtıyordu sanki köşkü. Gençlik, neşe, umut, sevgi, aşk dolup taşardı her yandan. Şarkılar, çalgılar duyulurdu.Evlenmeler, nişanlar, sünnet düğünleri, ziyafetler, kına geceleri, mevlitler birbiri ardısına köşkü şenlendirir, onun yaşayışını hep canlı, hep hareketli kılardı.”

<sup>22</sup>Melih Cevdet Anday, *Aylaklar*,p. 140. “Leman Hanım : Azalırsak, bu ev çabuk çöker, biz de altında kalırız. Çok olursak, neşeli olursak, çatıyı yukarda tutarız.Bizi kolumuzdan tuttukları gibi kolay kolay atamazlar dışarı.”

gone so the extra work the house required cannot be met. The household started to join the housework (Anday 1965, 64).

#### **4.4.2.3. Settlement the housing creates**

No remarkable information has been determined about the settlement the housing creates.

#### **4.4.2.4. External relations**

No remarkable information has been determined about the external relations.

#### **4.4.2.5. Construction material and technology**

There is less information about the material and technology but we may underline that the material of the first floor walls was stone, while the upper floors were wood. This material provided security and privacy for the ground floor which is a typical feature of the traditional houses. The ground floor was closed to the outside world and usually had no windows on the ground floor.

Instead of an advance in the building technology, the decoration and orientation elements became important in the house design with the effect of Westernization. The interior design gained prominence. Imported materials and design approaches had become prevail.

#### **4.4.2.6. Internal relations of the house**

According to Çeçener, the existence of the big family structure was based on economic reasons. One reason was the low income which causes the family members to come together in order to share the expenditure of the house. Another reason was that

the wealthy families avoided from separating to nuclear families in order to keep the capital together and continue its growth (Çeçener 2003).The family mentioned in this novel fits in the second definition but in time when the fortune is no longer available this family starts to spread.

Another reason for the spread of the extended family is the effect of the individualisation. Dündar Bey underlines this individualisation among the new generation and states;

- Young people have no social ideals, he said. That is the point. They don't think about their surroundings, their country and their people; they regard themselves as independent. Yet human is a social animal ...<sup>23</sup>

"Traditional house is the place of pre-individualized person." It can reflect the social status of the owner but it does not involve his/her preferences. With modernism, interior space is equipped with goods and outdoor is filled with imagery due to the tendency of "showing personal tastes" (Tanyeli 2005).

The new generation was also effected by how the parents in Europe treated their children. These also has a affect in the usage of the house because they believe the child should have a room on his own and when he gets older they should move in to another house when they get married (Anday 1965, 155).

"After giving the milk on time, cleaning the bottom in time, the child will not cry ... If s/he cries then I will let her/him cry... S/he will cry for one day or two and then stops. All Europeans, Americans do it this way. The child uses the love of the mother, wants to catch it by the weak ... They also must have a separate room. I'm going to give them to college: if they get married, they should move in a separate house, I won't want them next to me. After Muammer becomes a lawyer I will also move into a separate house. I won't bore my husband, he's a guy, he wants to be out with his friends. If I see a beautiful woman on the road, I'll show her to him myself ... If the kiosk will be sold I will buy a floor with our part. I have children, I have to think the future."<sup>24</sup>

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<sup>23</sup>Melih Cevdet Anday, *Aylaklar*,p. 85.

— Sosyal idealleri yok gençlerin, diyordu. Bütün iş orada. Çevrelerini, yurtlarını, kendiinsanlarını düşünmüyorlar; kendilerini onlardan bağımsız sayıyorlar. Oysa insanı sosyal hayvan diye...

<sup>24</sup>Melih Cevdet Anday, *Aylaklar*,p. 155. "Sütünü zamanında verdikten, altını zamanında temizledikten sonra çocuk ağlamaz ki... Ağlarsa bırakırım ağlasın... Bir gün, iki gün ağlar, susar. Bütün Avrupalılar, Amerikalılar böyle yapıyorlar. Çocuk anasının sevgisini kullanır, onu zayıf tarafından

Apartments were appropriate for the one who expected privacy. Some illegal groups had the chance to meet in these places (Anday 1965, 129).

The mansion composed of three storeys had no separate service spaces on each floor, so the floors are not independent. Service spaces are usually located at the entry level. It involves a collective life that consists of family members.

The members of the house were missing the mansion because they were able to find places to stay alone but here everyone was always next to each other. Leman Hanım and Davut Bey, Muammer and Ayla shared a room. Nesime and Mürşide had their own rooms. A big dining room was the place where they came together.

The numbers of rooms were usually a lot in the first apartments because the family structure hasn't strictly changed (Anday 1965, 249).

#### **4.4.2.7. Classification within the society**

The new era caused shifts in the classification of the society and the ones once looked down on the traders started to be insulted by them.” Money was the new god of the society” (Anday 1965, 68) and the traders were the owners of it.

Tradesmen grumbled behind the nobles: Your father's being pasha will not make money, work and be a man! Money had become the new god of society.<sup>25</sup>

Leman Hanım wanted her daughter to marry a man from this new class although she found them less elegant (Anday 1965, 70).

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yakalamak ister... Sonra ayrı odası olmalı. Koleje vereceğim: evlenirse ayrı ev açsın, yanıma istemem. Muammer avukat olduktan sonra ben de ayrı eve çıkarım.Kocamı sıkmam, erkektir, dışarda kalmak ister arkadaşları ile. Yolda güzel bir kadın görsem, ben gösteririm ona... Köşk satılırsa bizim hissemizle bir kat alırım. Çocuğum var, ilerisini düşünmem lâzım.”

<sup>25</sup>Melih Cevdet Anday, *Aylaklar*,p. 68. “Esnaf da soyluların arkasından: Babanın paşalığı para etmez, çalış da adam ol! Diye söyleniyordu.Para toplumun yeni tanrısı olmuştu.”

#### 4.4.2.8. Meanings and beliefs attached to the house

The mansion was the symbol of the ancestry of Şükrü Paşa. It will continue as long as the mansion remains (Anday 1965, 81).Leman Hanım: if our number will decrease, this house will collapse upon us quickly. If we' are crowded and cheerful, we will keep the roof up. They cannot easily throw us out.<sup>26</sup>

“Our real mansion had now collapsed” claimed Muammer upon the death of his grandmother. She was the sun of the solar system and with her death all of the members of the house were spread apart (Anday 1965, 285).

The collapse of the mansion and the Ottoman Empire is defined parallel. The household didn't know how the needs of the house were supplied so did the noble families of the Ottoman Empire. Even the politicians were not aware of most things; for example, they didn't know why they joined the World War I (Anday 1965, 236).

The mansion was demolished. I was so sorry the day I saw it. This place, the mansion where all my childhood passed, was very strong inside me..... A house which all people and belongings taken out of it looks like a dead person. The window gaps of the kiosk looked like open eyes of a dead looking to an unknown direction....The planks were falling with noise to the dusty path of the garden. The memories of Şükrü Pasha, Leman Hanım, Davut Bey, my mother, my aunt and mine were being erased. So an era was closing. An apartment would rise in this place in a few months, an apartment which will seem very wild and too cold for us. So, houses, generations and memories were changing in fifty years. Everything starts again ... So does life start from the beginning? No, it keeps on going by changing itself. I'm not like this demolished mansion or a piece of wood. I will change with the changing life and obey it thus I will find immortality<sup>27</sup>.

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<sup>26</sup>Melih Cevdet Anday, *Aylaklar*,p. 140. “Leman Hanım : Azalırsak, bu ev çabuk çöker, biz de altında kalırız. Çok olursak, neşeli olursak, çatıyı yukarda tutarız.Bizi kolumuzdan tuttukları gibi kolay kolay atamazlar dışarı”.

<sup>27</sup>Melih Cevdet Anday, *Aylaklar*,p. 280. “Konak yıkıldı.Bunu gördüğüm gün çok üzüldüm. İçinde bütün çocukluğumun geçtiği bu konağın demek ki yeri çok güçlü imiş içimde.... İçinden insanları ve eşyaları alınmış ev canı çıkmış bir insana benziyor. Gerçekten de köşkün pencere boşlukları, açık kalmış ölü gözleri gibi bilinmiyen bir yöne bakıyorlardı....Sökülen tahtalar bahçenin tozlu yollarına gürültülerle düşüyordu Şükrü Paşanın, Leman Hanım'm, Davut Beyin, annemin, teyzemin ve benim anılarımız siliniyordu. Böylece bir çağ kapanıyordu. Bu arsada yeni bir apartman yükselecekti bir kaç ay sonra, bize çok vahşi, çok soğuk görünecek olan bir apartman..... Demek elli yılda bir evler, kuşaklar ve anılar değişiyor. Her şey yeni baştan başlıyor... Yaşamak böylece al baştan mı ediyor?Hayır, değişerek sürdürüyor kendisini.Ben bu yıkılan konak değilim, ben bir tahta parçası değilim.Değişen yaşamla birlikte değişeceğim, uyacağım ona ve böylece de ölümsüzlüğü yakalayacağım.”

#### 4.4.2.9. Habits of the society

“We are the people of a ruined period” (Anday 1965, 82) Dündar Bey claimed as follows: "The Ottoman Empire also collapsed down like this; we didn't know that our salaries were paid with the taxes of the villagers. We thought that the state had money in a corner and gave it from that."<sup>28</sup>

None of them gained money and they didn't bother how the needs of the house were supplied (Anday 1965, 33).

Only Galip Bey had spared money and bought an apartment floor to move in when they will be homeless after Leman Hanım died. Leman Hanım didn't mention about the fortune but everyone thought that a huge amount of money should have been left to her. But after the constitutionalism behaviour of spending the fortune without thinking their end (Anday 1965, 33).

Leman Hanım was selling the houses left from her father in order to afford the expenditure of the mansion. She was afraid that their living conditions will change. Most of the servants were sent but still the luxury was continuing (Anday 1965, 42).

#### 4.4.2.10. Legal regulations

No remarkable information was found about the legal regulations yet a mistake has been determined. The author claims that the new owner of the mansion aimed to demolish the mansion and built an apartment in order to sell floor by floor (Anday 1965, 220). But the law of property ownership has been dismissed for the whole apartment belonged to one person and selling the floors separately wasn't possible for those days because the law which opened the way to floor ownership was declared in 1965. But as novels are fiction, factual truth shouldn't be expected

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<sup>28</sup>Melih Cevdet Anday, *Aylaklar*, p. 236. Dündar Bey: “Osmanlı İmparatorluğu da böyle battı, dedi. Biz aylıklarımızın köylüden alınan vergi ile ödendiğini bilmezdik, devletin bir köşede bir parası var, ondan veriyor sanırdık.”

#### 4.4.3. General Outlook to the Novel

This novel is especially based on the transformation from the traditional house to the apartment so it involves rich aspects related to domestic architecture. The economic conditions are considered as the primary catalyser upon this transformation. This point of view differentiates this novel from the others in which the transformation is usually mentioned upon the cultural assimilation.

The mansion depicted in the novel is located in Erenköy and it is also defined as a kiosk. A real life example corresponding to this mansion is the kiosk of Mahmut Muhtar Paşa, which dates back to the second half of the 19th century, is situated in a garden at Moda quarter of Kadıköy District, in Istanbul. It is believed that it was designed by an Italian architect for a Levantine family. The mansion was bought by the Princess Nimetullah, the wife of Mahmut Muhtar Paşa and daughter of the Khedive of Egypt, İsmail Paşa. The family owned this mansion between the years 1897-1956. Later on, the kiosk was used as an education building. The mansion had three entrances and the garden including a selamlık, a manege (field the horse walks), stables, a green house, a kitchen, a refectory and many trees.(Ekdal 1976)

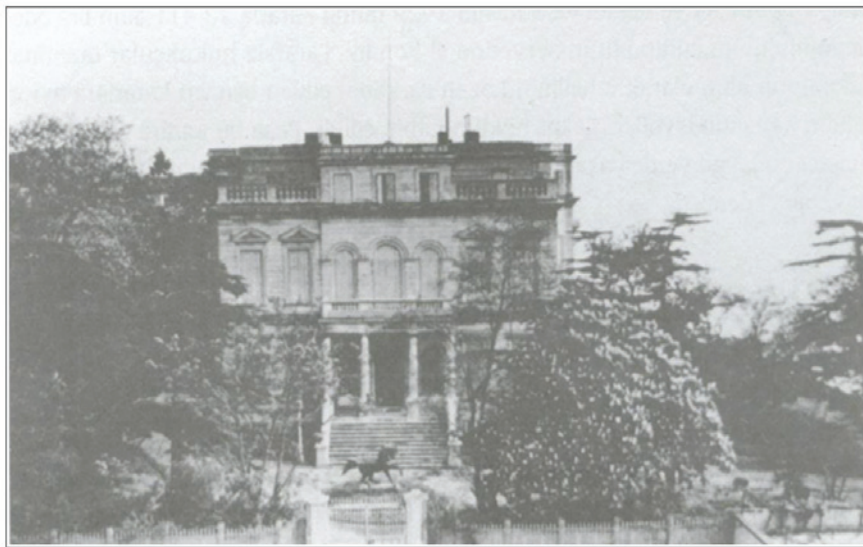


Figure 4.43. The kiosk of Mahmut Muhtar Pasha. (Source : Altınkaynak2006 )



Figure 4.44. The kiosk of Mahmut Muhtar Pasha. (Source : Altinkaynak 2006)



Figure 4.45. Interior space of the kiosk of Mahmut Muhtar Pasha. (Source :  
Altinkaynak 2006)



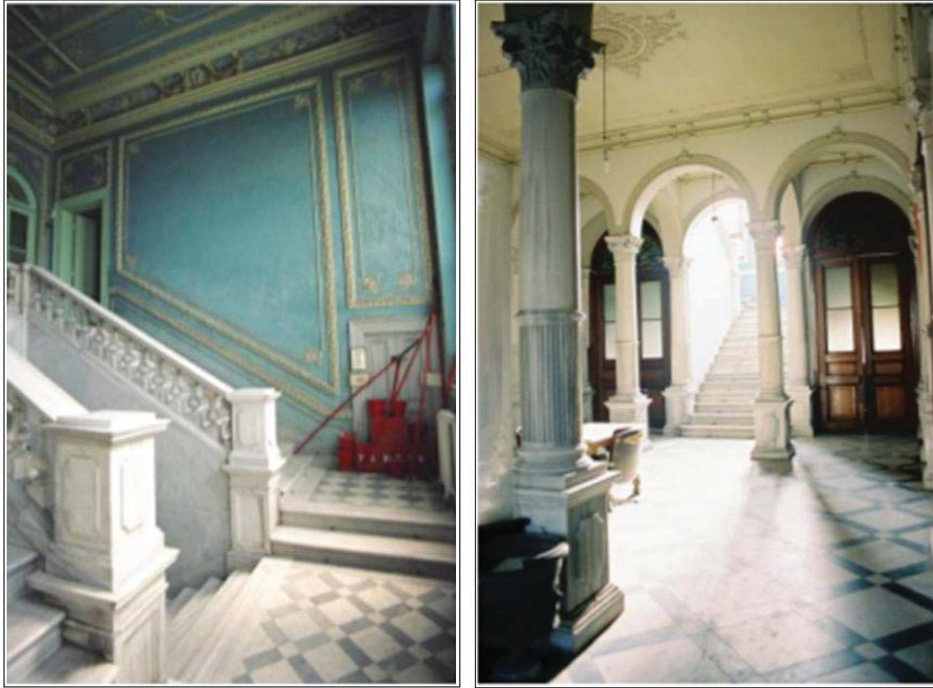


Figure 4.46. Interior spaces of the kiosk.(Source : Altinkaynak 2006)

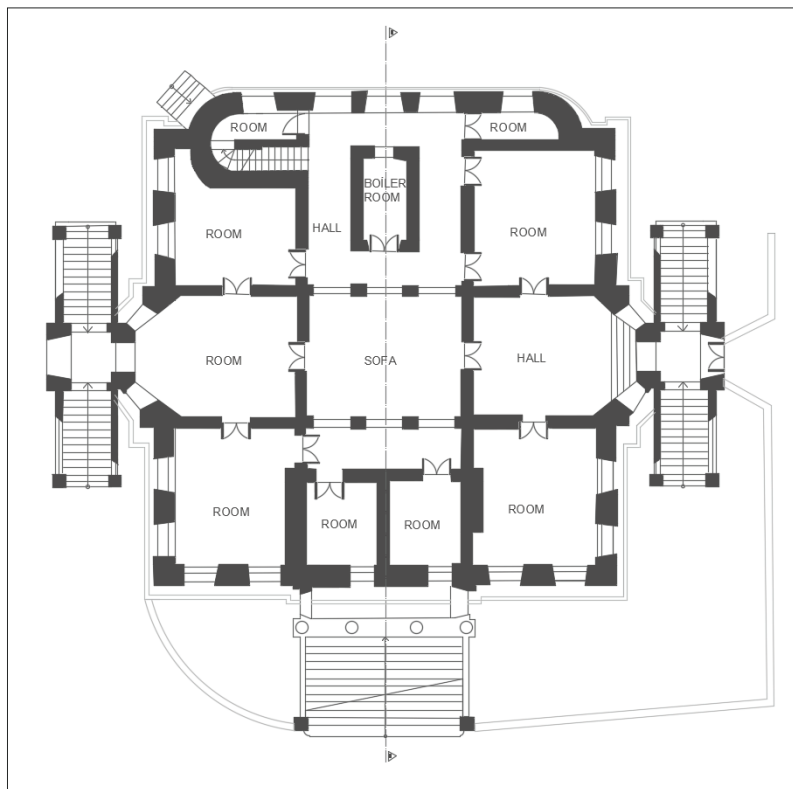


Figure 4.47. Basement floor plan of the kiosk. (Source : Altinkaynak 2006)

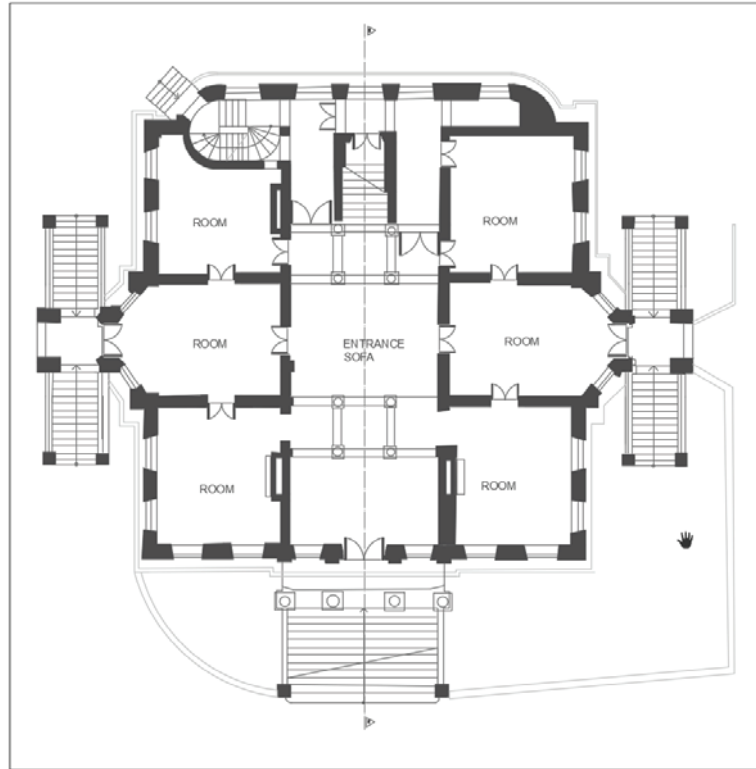


Figure 4.48. Ground floor plan of the kiosk. (Source : Altınkaynak 2006)

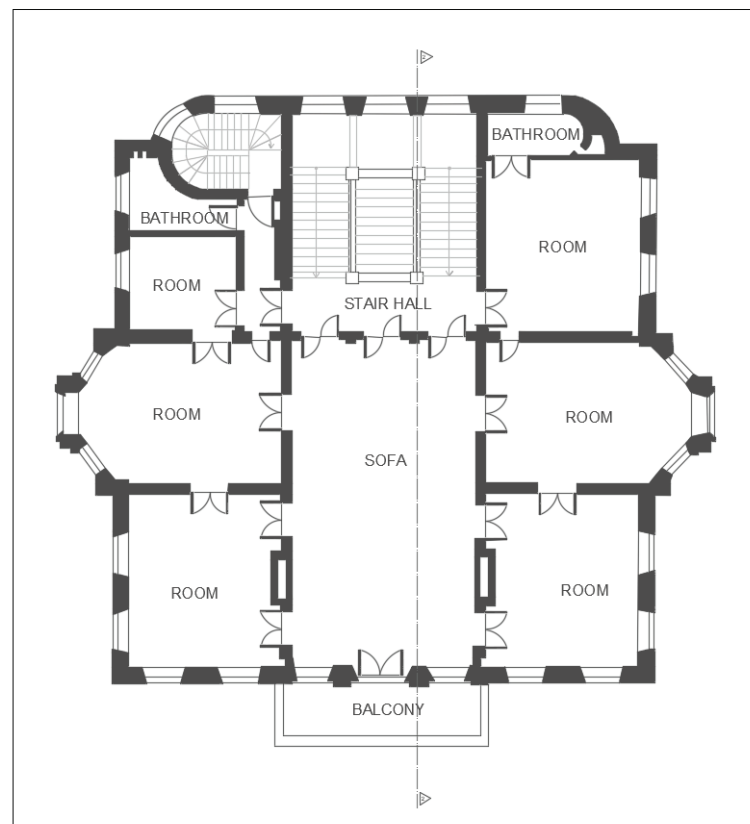


Figure 4.49. First floor plan of the kiosk (Source : Altınkaynak 2006)

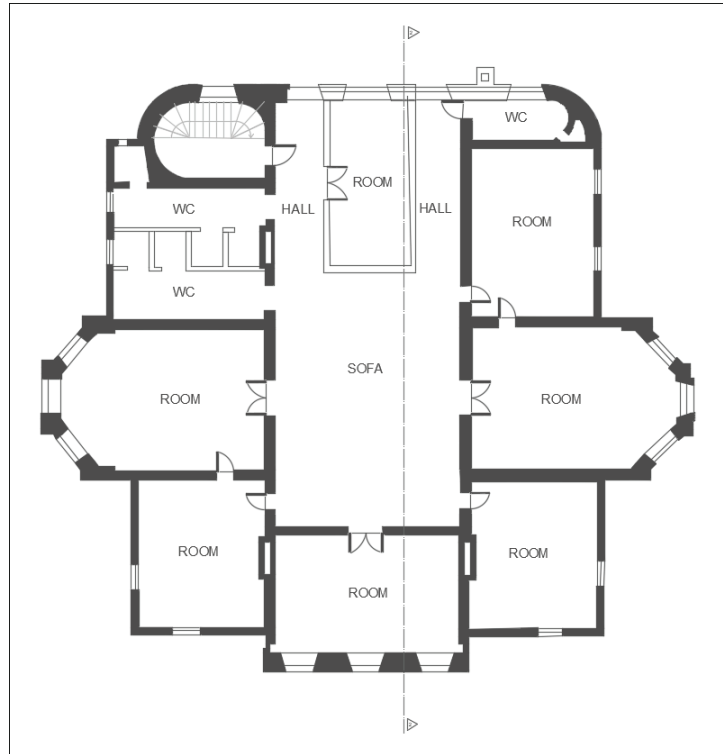


Figure 4.50. Second floor plan of the kiosk (Source : Altınkaynak 2006)

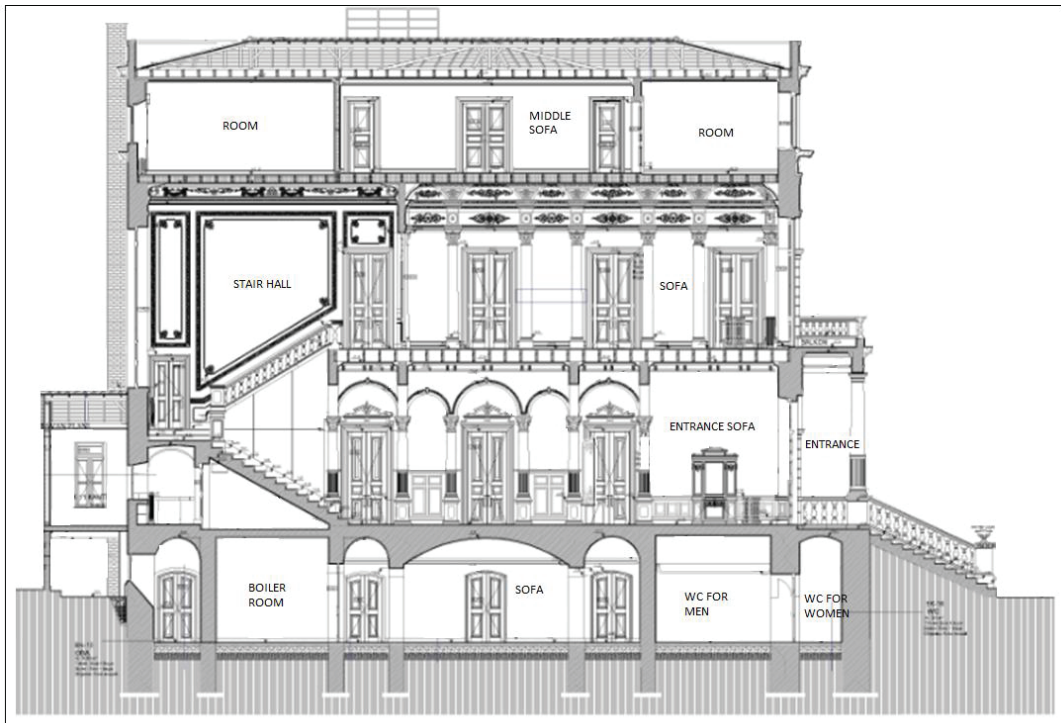


Figure 4.51. 2-2 Section of the kiosk (Source : Defne Altınkaynak 2006)



Figure 4.52. North Elevation of the kiosk (Source : Altınkaynak 2006)

A real life example corresponding to the apartment mentioned in the novel is the Tevfik Tura Apartment, which is located in Karakolhane Avenue in Rasimpaşa Neighborhood, Kadıköy District of Istanbul.

This neighborhood is commonly known as Yeldeğirmeni. Even though the first apartment buildings began to rise in Galata-Pera region of Istanbul in the second half of the 19th century due to socio-economical impacts, first apartment buildings of the Asian side of the city were built in Yeldeğirmeni at the turn of the 20th century.

Tevfik Tura Apartment, known as Demirciyan Apartment at the time it was built, belonged to Armenian Demirciyan family. Its architect is unknown. Although no information could be found about its construction date it is assumed to be constructed in 1909. It is known that in 1920s, some Armenian properties were given to the families of Turkish high rank officers and adjutants. The new owner of the apartment was Tevfik Tura, who is presumed to be the deputy governor of his time, around 1950s. Art Nouveau and Baroque can be traced both on the main facades which can be named as eclectic style in general.



Figure 4.53. Tevfik Tura Apartment in 1954. (Source : Tunçer 2016)

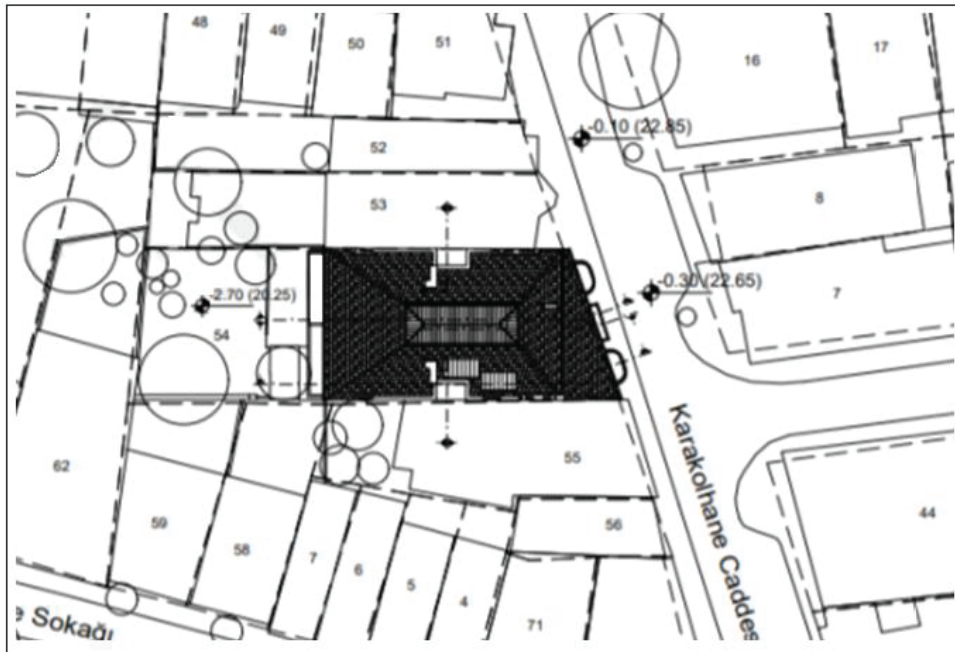


Figure 4.54. Site Plan of Tevfik Tura Apartment. (Source : Tunçer 2016)

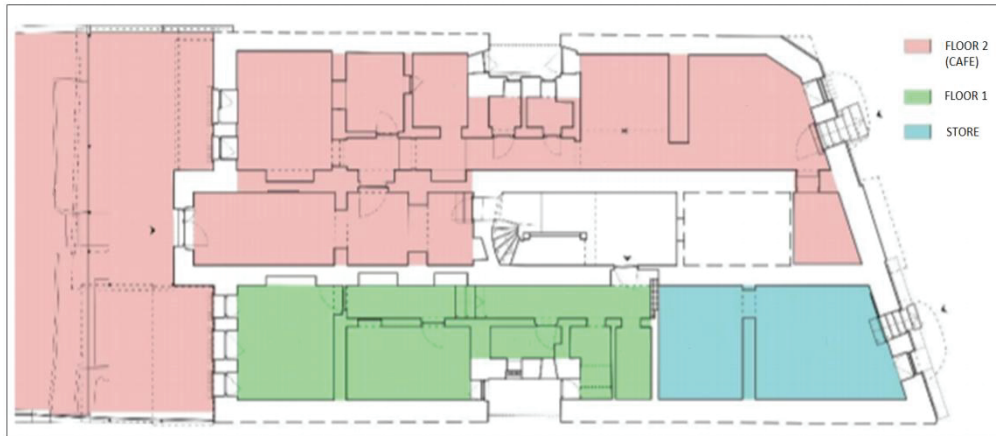


Figure 4.55. Basement Floor Plan of Tevfik Tura Apartment. (Source : Tunçer 2016)



Figure 4.56. Ground Floor Plan of Tevfik Tura Apartment (Source : Tunçer 2016)



Figure 4.57. First Floor Plan of Tevfik Tura Apartment. (Source : Tunçer 2016)



Figure 4.58. Second Floor Plan of Tevfik Tura Apartment. (Source : Tunçer 2016)



Figure 4.59. Third Floor Plan of Tevfik Tura Apartment. (Source : Tunçer 2016)



Figure 4.60. Fourth Floor Plan of Tevfik Tura Apartment. (Source : Tunçer 2016)



Figure 4.61. LastFloor Plan of Tevfik Tura Apartment. (Source : Tunçer 2016)



Figure 4.62. West Elevation of Tevfik Tura Apartment. (Source : Tunçer 2016)



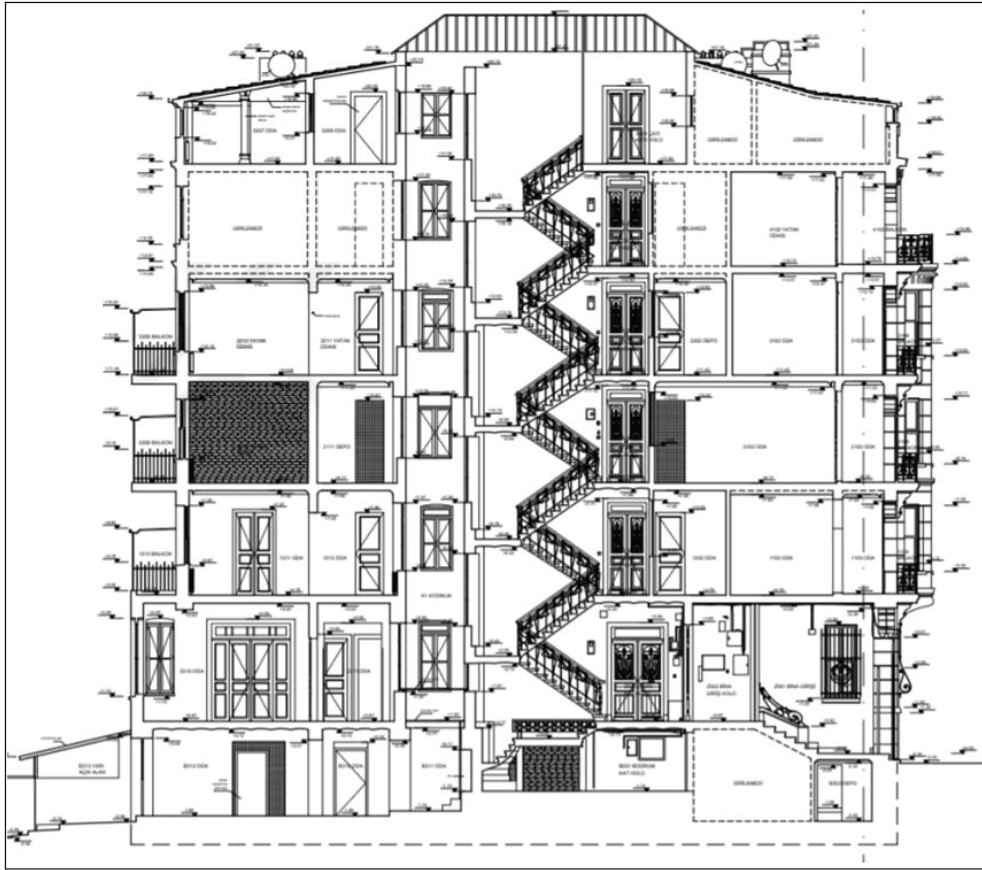


Figure 4.63. Section of Tevfik Tura Apartment. (Source : Tunçer 2016)



Figure 4.64. Interior spaces of Tevfik Tura Apartment. (Source : Tunçer 2016)

#### 4.5. Cevdet Bey ve Oğulları (1982)

Orhan Pamuk, author of the novel “*Cevdet Bey ve Oğulları*”, was born in Istanbul in 1952. He graduated from the American College and studied architecture in Istanbul Technical University for three years but he decided to become a novelist and abandoned architecture course at the age of 23 (Official web site of Orhan Pamuk n.d.). He started to his writing career in 1974 and his other well known novels are “*Benim Adım Kırmızı*”( My Name is Red) and “*Masumiyet Müzesi*” (The Museum of Innocence). He gained many awards, one being the Nobel prize he received in 2006. His books have been translated to many languages and published in more than a hundred countries.

“*Cevdet Bey ve Oğulları*” is Orhan Pamuk’s first novel which was first published in the name “*Karanlık ve Işık (1979)*” (Darkness and light) and gained Milliyet Literary Prize and later received the Orhan Kemal Novel prize. The story of Cevdet Bey and his sons have similarities with the life of Orhan Pamuk. He also had a wealthy family who lived in Nişantaşı which he mentioned in his book “*Istanbul*”. Ahmet, the grandchild of Cevdet Bey, represents Orhan Pamuk.

The novel “*Cevdet Bey ve Oğulları*” gives important information about the transformation the Turkish society went through during the years between 1905 and 1970. According to the novel, this transformation of the society was mostly caused by the Westernization process. The story covers the lives of the three generations of a family. First part is mostly about Cevdet Bey and his future plans while the second part mentions about his childrens life. On the last section the grandchildren of Cevdet Bey takes the scene.

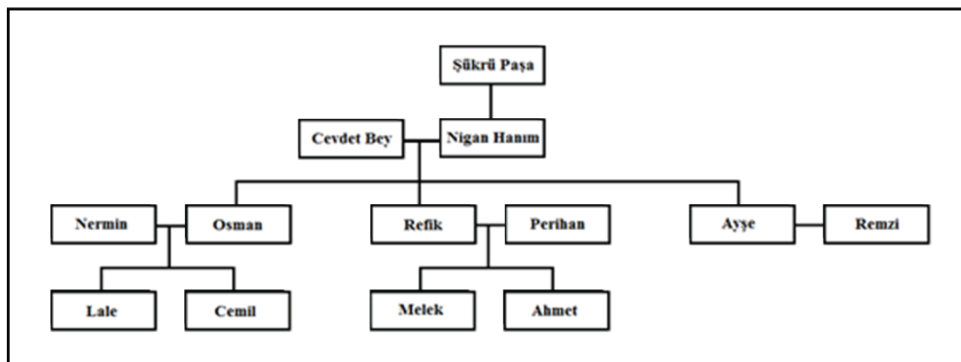


Figure 4.65. The Family Tree of Cevdet Bey and His Family

### **4.5.1. Summary**

Cevdet Bey was a young merchant who came to Istanbul with his father after the death of his mother. He had a dream of owning a big modern family, a family similar to the French families which he had read in books. In order to achieve this goal he wanted to marry Nihan Hanım who belonged to a noble family. The father of Nihan Hanım actually didn't like this new class, which had emerged recently, and he looked down on merchants like the rest of the aristocrats but after losing their wealth he was aiming to ensure their future with this marriage.

Cevdet Bey and Nihan Hanım get married and start to live in the mansion which Cevdet Bey had bought in Nişantaşı where their sons Osman, Refik and daughter Ayşe were born. Following the marriages of Osman and Refik, they became a big family which was the desire of Cevdet Bey; but with the effects of Westernization and individualisation some family members fell apart in time. After the death of Cevdet Bey, Perihan, Refik's wife, wanted to move to a new house because she thought the crowd in the house was weakening their relationship. Nihan Hanım rejected this request as she thought that keeping the family together will keep them away from being ruined but she wasn't successful so Perihan and Refik moved into an apartment in Cihangir.

Years later, the mansion in Nişantaşı was demolished and a family apartment was built instead. Family members lived in each floor in their own private spaces. This apartment may be seen to be an intersection between the traditional-modern housing and extended family-nuclear family. The novel ends with the death of Nihan Hanım which marks the end of one generation.

### **4.5.2. Analyses of the Novel**

The novel "Cevdet Bey ve Oğulları" is analysed basing on ten aspects suggested by İlhan Tekeli.

#### 4.5.2.1. Physical Aspects

The novel involves many descriptions about the physical aspects of many houses. One of them is the house Cevdet Bey bought in Nişantaşı in order to be a part of the modern life. The design of the house is depicted to the reader during the first visit of Cevdet Bey. The householder was a Jewish trader and the house was built by Armenian stone-masons. There were linden and chestnut trees in the garden. The garden gate and the house door were connected by a gravel path with rose bushes aside (Pamuk 1982, 64).

The stone stairs in the entrance opened up to a wide hall. More than one room opened up to this hall. Cevdet Bey entered to the saloon and gazed around; Gilded chairs, carved armchairs, tables and so on. One of the rooms opened to this hall only included a piano, a stool and a chair. The ceilings were not high and the floors were parquet and dirty. The corners of the walls were adorned with bay branches, rose flowers and flying angels made of Plaster (Pamuk 1982, 65).

A wide and short corridor led to two empty rooms at the backside of the house. Another narrow and dark staircase was passed through to reach the second floor. The plan of the upper floor was same as the first floor. A bedroom was located at the backside with a big bed inside it. The rooms in the ground floor were small and had small windows. The rooms in the ground floor with small windows were reserved for servants. The toilet of this floor was also European style like the rest of the toilets. Service units such as the laundry room were on this floor and a wide kitchen opened up to the backyard (Pamuk 1982, 66).

New floors or rooms were able to be annexed to the traditional houses when a member of the house got married. These constructions were usually done by the households. Cevdet Bey also added a floor to his house when Osman got married. (In 1927) (Pamuk 1982, 106).

Another mansion mentioned belongs to Sait Bey who was a friend of Cevdet Bey. This was a mansion located in Nişantaşı and used to belong to Sait Bey's Father who was a Pasha and a member of a noble family. The wedding of Cevdet Bey and Nigan Hanım was held in this house. Sait Bey organizes a dinner for the memory of

Cevdet Bey and invites his family. He welcomed them in the saloon which was specialised for the guests. This room had a wide *cumba* and high windows. It extended towards the garden which was surrounded by lime and chestnut trees like the rest of the gardens in Nişantaşı (Pamuk 1982, 222). Sait Bey mentions about the history of the mansion and how they transformed it into its existing look. It had cost a lot to change the *sofa* of the *selamlık* into a saloon. The floor coverings were completely renewed and some walls were demolished but they still managed to conserve the old traces. For him, it was possible to convert the old into new by being steady and skilful (Pamuk 1982, 223).

The third part of the novel starts in the 1970s and by then, the mansion had been demolished and an apartment was replaced instead. Nigan Hanım kept all the furniture of the old house and carried it to her own floor. They were all stuffed together and there was hardly any room to walk. The piano was now used as a table and on it there were precious porcelains, tea cups which no one was allowed to touch (Pamuk 1982, 573).

This apartment is a typical example for the first family apartments. Members of the extended family live in each floor as a nuclear family. This lifestyle may be assumed as the transition form in the intersection of extended family and nuclear family for the members are still together but they live in their own private floors. In the family apartment mentioned in the novel; Cemil's lived in the first floor and Osman's on the second floor while Nigan Hanım on the third floor. (Same hierarchy was seen in the traditional house) Besides the main entrance, there was another entrance opening from the kitchen into the house (Pamuk 1982, 575). There was a servant and a kitchen in each floor and the kitchen directly opened to the saloon in Nigan Hanım's floor (Pamuk 1982, 545).

Ahmet, the grandchild of Cevdet Bey, lived on the last floor (penthouse) of this apartment. This was a small flat with two rooms. He spent his time alone in this floor except the meal times in which he joined to his grandma (Pamuk 1982, 544).

#### **4.5.2.2. Household Activities**

With the effect of Westernization, such units became anti-modern as *alaturka* toilets. This issue has been mentioned more than once in the novel and meanings given

to spaces has been underlined. Cevdet Bey was portrayed as a person trying to build up a modern family although he couldn't abandon his old habits. When he first bought the mansion the toilet in the ground floor was *alafranga* and he transformed it into *alaturca* when he moved in. The alaturka toilet in the ground floor in which servants live was only used by Cevdet Bey and servants. (Pamuk 1982, 66).Ömer underlined this separate usage of the units while he was introducing his house in Sivas to Refik;

Ömer: "This is the toilet!" he said. "It is alaturca, but you can handle with it. You also have an alaturka toilet in the ground floor of your house in Nişantaşı...For the servants."  
Refik: "But my dad used it too," he said. As if he was apologizing. "And even when they bought the house, it was alafranga my dad changed it later."<sup>29</sup>

Another thing important here is that unlike the old examples here the toilet is inside the house and there other floors beside the ground floor also have a toilet.

Wedding ceremonies were one of the activities which took part in the houses. For example, the wedding of Cevdet Bey and Nigan Hanım was held in Sait Bey's house. (Pamuk 1982, 222). The wedding of Perihan and Refik was also organised in the mansion.

The circumcision ceremonies of the grand children and the funeral ceremonies also took place in the house(Pamuk 1982, 474).

As guests always had an importance in the Turkish tradition, the guest rooms had a priority. Sait Bey welcomed Cevdet Bey's family in a saloon specialised for the guests. This room had a wide *cumba* and high windows. It extended towards the garden which was surrounded with lime and chestnut trees, like the rest of the gardens in Nişantaşı (Pamuk 1982, 222).These pretty gardens added pleasure to the life of women which spent most of their time within the boundaries of the house.

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<sup>29</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*,p. 260. Ömer: "Burası helâ!"dedi. "Alaturka, ama idare edersin artık. Hem sizin Nişantaşı'ndaki evin alt katında vardı bir alaturka helâ... Uşaklar ve hizmetçiler için."

Refik: "Ama babam da kullanırdı o helayı," dedi. Özür diliyormuş gibiydi."Üstelik evi aldıklarında alafrangaymış orası.Babam sonra değiştirmiş."

The visitors were welcomed by the housemaids in front of the *selamlık* door. This was an entrance separate from the main entrance. The people who are not the members of the family entered to the house from these doors.

We may say that a complex usage of modern and pre-modern furniture is apparent. Some traditions such as sleeping on the floor were abandoned for there were beds in the rooms with a long pillow for two people on the bed which is out of use in present (Pamuk 1982, 66). *Sandık* (chest) was used instead of cupboards (Pamuk 1982, 198).

Divan was used besides armchair especially on the front of the *cumba*. Şükrü Pasha was day napping (*kaylule*) at the time Cevdet Bey entered the room so we can say that Divan was used for sitting and also sleeping during the day (Pamuk 1982, 51).

#### **4.5.2.3. Settlement the Housing Creates**

The portrait of many settlements has been drawn in the novel; for example Nişantaşı was a creation of mansions with backyards, the trees in these gardens and the lime, chestnut trees on two sides of the streets were the green spaces of this neighbourhood. Children used to play in these gardens and it was also used for some functions like hanging clothes (Pamuk 1982, 64).

The previous state of Nişantaşı was depicted as a place of *bostanlık* (kaleyard) and a field to grow strawberries. The Sultan's used to shoot from the hills on the other side and built *nişan taşı* (target stones) for remembrance. In time, some palaces and mosques were constructed then the kaleyards were ruined and mansions started to spread all around Nişantaşı. After the mansions were built a garden fashion has raised among the households (Pamuk 1982, 68).

The gardener of the house Cevdet Bey visits to buy mentions about these previous conditions;

"After these mansions were built the garden fashion spread. Wealthy people started to settle here and wooden mansion's started to grow huger. Huge stables were built in the houses and two or three cars were placed in these stables. Coachmen, buyers, servants, handmaids increased. After the Pasha's and Bey's Jews, Armenians and merchants

came. They built stone and concrete structures. The trees were cut, the seedlings were removed, roads were opened, and there were no kale yards left.”<sup>30</sup>

Niğân Hanım frequently complains about this new look of the Nişantaşı and thinks they ruined the settlement with apartments and construction sites all around (Pamuk 1982, 507).

Another depiction about Nişantaşı was also pessimist;

Nişantaşı smelled of seaweed and sea. The smell faded into lime trees, shops, dirty and new apartments, old houses, men wearing tie and everything.....People were returning to their homes. Importers, contractors, Pasha’s of Abdulhamit waiting for death, grocery footboys, gardeners, charwomen, bankers, officers, tram passengers were turning to their homes.<sup>31</sup>

Ankara is mentioned in this novel with “*bir örnek evler*” (uniform houses) which is the cooperative houses in Yenişehir. This neighbourhood is underlined with its similar houses and similar lives. Ömer walked through the uniform houses and thought that all these houses and the lives were similar with each other;

The shape of the houses, the small chimneys, the narrow balconies, the flags hanging from the balconies were always the same, but the gardens, the trees and the flowers were different. There were also differences among civil servants. Some were interested in trees, some grew plants some of them enclosed their gardens with walls , others bred chicken as the colonel neighbour did.<sup>32</sup>

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<sup>30</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*,p. 68."İşte bu konaklar yapılıncâ bahçe merakı aldı yürüdü.Zenginler buraya yerleşmeye başladılar.Ahşap konaklar büyüdükçe büyüdü.Konaklara kocaman ahırlar yapıldı.Ahırlara ikişer üçer araba soktular.Arabacılar, alıcılar, uşaklar, hizmetçiler, yandaşlar çoğaldı.Sonra paşaların, beylerin arkasından Yahudiler, Ermeniler, tüccarlar geldiler. Onlar taş ve beton yapılar diktiler. Ağaçlar kesildi, fidanlar söküldü, yollar açıldı, bostanlar kalmadı."

<sup>31</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*,p. 252. "Nişantaşı yosun ve deniz kokuyordu.Koku ıhlamur ağaçlarına, dükkânlarla, kirli ve yeni apartmanlara, eski evlere, kravatlı erkeklere, her şeye sinmişti.....İnsanlar evlerine dönüyorlardı.İthalatçılar, müteahhitler, ölümü bekleyen Abdülhamit paşaları, bakkal çırakları bahçıvanlar, gündelikçi kadınlar, bankacılar, memurlar, tramvay yolcuları evlerine dönüyorlardı." 252

<sup>32</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*,p. 372. "Evlerin biçimi, küçük bacaları, dar balkonları, balkonlardan sarkan bayrakları hep birbirinin aynıydı, ama bahçeler, ağaçlar ve çiçekler değişti.Memurlar arasında da farklar vardı.Kimi ağaca meraklı oluyor, kimi ????????yetiştiriyor, kimi bahçesini duvarlarla çeviriyor, kimi de komşu albay gibi tavuk yetiştiriyordu."



#### 4.5.2.4. External Relations

There isn't any specific information about the external relations of the house but we can say that the working space was apart from the house. Using the *selamlık* as a work space has been abandoned. Cevdet Bey's workplace was in Sirkeci.

The house was the private space for women while the public spaces were for men. Women had duties which took place in the house such as giving birth and raising the children while man had the responsibility of earning money for living.

The women didn't have much choice even if they had the chance to go outside. One of the places which they can visit was in Beyoğlu;

Aunt Cemile; "It was the time that the war just broke in Europe, your mother, father, Tevfik Uncle, and I went to Beyoğlu, no no it was a new restaurant in Tunnel ( can be the first Tunnel in Karaköy) The restaurant was a pleasant place. Besides there were few places that us women could go in those times.<sup>33</sup>

Cemile Hanım: "We were so happy that a restaurant was opened for us in Tunel at that time!" she said. Macide added: "There was also that famous club, but entering that club needed courage for ladies!"<sup>34</sup>

Some neighbourhoods had close relationships among each other like Vefa, Haseki, while the districts which were influenced by the Western lifestyle were more individualised (Pamuk 1982, 20).

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<sup>33</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*, p. 125. "Avrupa'da harbin ilân edildiği seneydi. Rahmetli annen, baban, rahmetli Tevfik Amcan, ben, hep birlikte nasıl olduysa Beyoğlu'na, yok yok, Tünel'e yeni açılan bir lokantaya gittik. Lokanta hoş bir yerdi. Zaten bizim gibi kadınların o zamanlar gidebileceği o çeşit yerler pek azdı."

<sup>34</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*, p. 192. "Cemile Hanım: "O zamanlar Tünel'de bize göre bir lokanta açıldı diye nasıl sevinmiştik!" dedi. Macide Hanım: "Bir de o ünlü kulüp vardı, ama oraya hanımların girmesi cesaret işiydi!" dedi.

#### 4.5.2.5. Classification in the Society

Aristocracy couldn't resist the new conditions of the new era and they loosed their prestige in the society. A new class named bourgeoisie emerged which were the ones taking advantage of the crises and wars. This new class were the owners of the money, power and respect. This situation was an important turning point for the social structure which also had deep effects on architecture.

Nişantaşı and Cihangir were once the places where the non-Muslims lived but in time the new bourgeois class preferred to live in these districts in order to become a part of this modern world. Such places like Vefa involved traditional lifestyles so Cevdet Bey wanted to leave Vefa and move to Nişantaşı in order to create the big modern family of his dreams.

Nişantaşı was defined as a polite and modern neighbourhood (Pamuk 1982, 352). Muhittin, a friend of Refik, jokes about this issue while he also reflects the subconscious of the society;

"Yes, he won't come to Beşiktaş, he is from Nişantaşı. He comes from above (upper class). Beşiktaş has always remained beneath. In the past, our masters who were in Yıldız, are now in Nişantaşı!.. "..... Barbaros added; "There used to be sultan's, now there are merchants (in Nişantaşı), but there is nothing different in Beşiktaş!"<sup>35</sup>

Cihangir was another district which mostly the minorities lived and also represented the modern world. With the advent of the new bourgeoisie class the members of the noble families like Nigan Hanım depreciated this neighbourhood and they thought it was the place for the upstart people;

Refik said: "We found a very good house in Cihangir!" "We decided to rent it at the beginning of October." "That's the place of uncouth people!" Said Nigan Hanım "Mom, it sees the sea!" Refik said. "Moreover, it has radiator. It sees the sea; it is a new, clean apartment block. "<sup>36</sup>

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<sup>35</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*, p. 230. "Evet, Beşiktaş'a uğramaz," dedi. "Nişantaşı'lıdır o. Yukarıdan geliyor sizin anlayacağınız. Zaten bu Beşiktaş hep alta kalmıştır. Eskiden Yıldız'da saraydaydı efendilerimiz, şimdi Nişantaş'talar!.. "..... "Eskiden padişah vardı, şimdi de tüccarlar var. Ama bu Beşiktaş'ta değişen bir şey yok!" Barbaros'tu bu.

<sup>36</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*, p. 509. Refik : " Cihangir'de çok iyi bir ev bulduk!" dedi. "Ekimin başında tutmaya karar verdik." "Orası sonradan görmelerin semtidir!" dedi Nigan Hanım

It was one of the places where the first apartments were built. Usually the non-Muslims lived in these first apartments;

He (Refik) walked in front of the apartment doors and wondered about the lives inside as he usually did, but he couldn't find any clue because Greek was spoken in the most of the apartment floors.<sup>37</sup>

Some groups were prevail in some districts like Armenians were in Kınalı, Greeks in Burgaz, Jews in Büyükkada so only Heybeliada was left for the Turkish merchants.<sup>38</sup>

#### 4.5.2.6. Material and Technology

No remarkable information has been determined about the material and the building technology.

#### 4.5.2.7. Internal Relations

Extended family structure was prevalent in the Turkish tradition. This family structure consisted of grandparents, parents and the children. Economic independency could have taken role in this family structure but we may say that cultural factors are more efficient. The households were accustomed to this situation; every nuclear family had their own multi-functional room. With the effects of Westernisation, people became individualised and living together became a problem. We can trace this from the complaints of Perihan who is the daughter-in-law of Cevdet Bey.

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“Anne, denizi görüyor!” Dedi Refik. “ Üstelik kaloriferli. Denizi görüyor, yeni, tertemiz bir apartman katı.”

<sup>37</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*,p. 537. “Daire kapılarının önünden geçerken her zamanki gibi içerdeki hayatları merak etti, ama her zamanki gibi bir ipucu bulamadı, çünkü dairelerin çoğunda Rumca konuşuluyordu.”

<sup>38</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*,p. 335. “Kınalı Ermenilerin, Burgaz Rumlar'm, Büyükkada da Yahudilerin olduğuna göre Türk tüccarlarına yalnızca Heybeliada kalıyordu.”

We are stuck in a room of a three-storey house which is like a coop... Anyway it is a mistake in this time to live in one house as an entire family. Everyone is watching each other carefully and when you try to do something it is immediately noticed and that is why I'm sitting in this room in such a hot weather!<sup>39</sup>

"I want to be with you!" said Perihan. "The crowd in this house is interfering between us." (Pamuk 1982, 456).<sup>40</sup>

This was the way the new generation thought and even Muhittin, a friend of Refik, suggested them to move to a separate house in order to solve some of their problems (Pamuk 1982, 234).

Keeping the family together was very important for the elders who believed that living together was the only way to preserve it. One day, Osman mentioned about the preparations going on next door to build an apartment and claimed that they should also build an apartment in their plot but Nigan Hanım rejects this idea and the following conversation passes between them ;

Nigan: "Your father has a will that this house will not be demolished."... My family used to live in big houses ... Not in piled boxes!... Everyone should care for each other; everyone should love each other and no one's life should be hidden from each other. This is the right thing! ....

Osman: "But this house does not warm up ... This is the reason of your cold."

Nigan: "I was cold because I did not pay attention to myself; I beg you, don't open this issue again..."<sup>41</sup>

When Refik mentioned their will of moving to another house Nigan Hanım was deeply depressed. She struggled to understand the reason of this requirement and asks:

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<sup>39</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*, p. 219. "Üç katlı evde kümes gibi bir odaya tıkılmışız... Zaten bu zamanda, böyle bütün aile bir evde oturmak hata. Herkes dikkatle birbirini izliyor, bir şey yapmaya kalksan hemen kokusu çıkar. Ben de bu odaya bu sıcakta girip oturuyorum!"

<sup>40</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*, p. 456. "Ben seninle birlikte olmak istiyorum!" dedi Perihan. "Bu evdeki kalabalık aramıza giriyor."

<sup>41</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*, p. 458. Nigân Hanım: "Babanızın vasiyeti var, bu ev yıkılmayacak .... Benim ailem büyük evlerde oturmuştur... Üstüste kutularda değil. Herkes birbiriyle ilgilenmeli, herkes birbirini sevmeli, kimsenin hayatı ötekenden gizlenmemeli... Doğrusu budur!"

Osman: "Ama bu ev ısınmıyor... Sizin gribinizde bundan işte."  
"Ben kendime dikkat etmediğim için üşüttüm," dedi Nigân Hanım. "Çok rica ediyorum oğlum, bu konuyu da bir daha açına..."

"Why are they leaving us?" say Osman why!"  
"Mom, let's not speak this issue now!" said Osman. "The room began to come small ... The child is growing! That's what he said."  
"Honey, let's give him the room he wants for the child!" said Nigan Hanım. Then she suddenly turned to Ayşe and said: "Tell me... What does Perihan say? You were good friends with her ... She must have said something to you ..."  
"She says that the room is small ... She didn't say anything else!" said Ayşe.  
"Why, why!" said Nigan Hanım. "You will also get married and go!"  
Osman could not hold himself: "Then we will build an apartment like everyone else!" he said.  
"You will build your apartment, after you sent me next to Cevdet Bey, " said Nigan Hanım.<sup>42</sup>

Individualism was a new approach for the society. When Refik's were moving out of the mansion, Perihan asked if they could take the cupboard next to the stairs. This confused Refik for it was new for him and he wrote in his diary;

"I was surprised. Most of the items didn't use to belong to anyone rather they belonged to the house. Someone or everyone could use it. But now the goods are shared as ours and theirs. For example, that cupboard! It wasn't bought when we got married, but we have been using it for years. We do not have a dining table either. Mum is so angry within the way the things are being divided; she makes a face as if she is disgusted from us. She blames us. But she does not really understand us."<sup>43</sup>

The new generation had education in schools which forced the elders to respect them (Pamuk 1982, 173). This caused differences in many issues. For example, marriage was now depended on the couples' own choice (Pamuk 1982, 175). Their preferences was also taken into consideration such as moving to a separate house and these caused a change in the family structure.

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<sup>42</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*, p. 503.

"Niye ayrılıyorlar onlar yanımızdan? Osman söylesene, niye!"  
"Anneciğim lütfen bu konuyu şimdi konuşmayalım!" dedi Osman. "Kendisi söyledi işte... Oda küçük geliyormuş... Çocuk büyüyormuş!"  
"Canım, çocuk için istediği odayı verelim!" dedi Nigân Hanım. Sonra birden Ayşe'ye döndü: "Sen söyle... Perihan ne diyor? Sen onunla iyi arkadaştın... Bir şey söylemiştir sana..." "Oda küçük diyor... Başka bir şey söylemedi!"  
"Niye, niye!" diye söylendi Nigân Hanım. "Sen de evleneceksin, gideceksin!" Osman kendini tutamadı: "İşte o zaman biz de herkes gibi bir apartman yaptırırız!" dedi.  
"Beni Cevdet Bey'in yanına yolladıktan sonra yaptırarsınız apartmanınızı," dedi Nigân Hanım.

<sup>43</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*, p. 519. Şaşırdım. Eşyaların çoğu eskiden kimsenin değil, evindi. Birisi, ya da herkes kullanırdı. Şimdi eşyalar bizimkiler ve onlarınkiler diye ayrılıyor. Meselâ o dolap!..Biz evlenirken alınmadı, ama yıllardır biz kullanıyoruz. Yemek takımımız da yok. Annem eşyaların böyle bölündüğünü işittikçe küplere biniyor, bizden tiksiniyormuş gibi yüzünü buruşturuyor. Bizi suçluyor. Ama doğrusu anlayamıyor bizi.

#### **4.5.2.8. Meanings and Beliefs**

Cevdet Bey wanted to buy a house in Nişantaşı after he got married because it represented the Western lifestyle. He dreamt of owning a modern family so living in a western neighbourhood is the first step to be taken.

Apartment was the symbol of comfort and western life.

The struggles of living in a mansion were frequently mentioned in the conversations between the women. One was Dildade Hanım, guest of Nigan Hanım, who complained how hard it was to warm up the house. Upon this Leyla Hanım mentions about the comfort of the new apartments with radiators, but Nigan Hanım claims that she will never be able to get used to the thing called apartment (Pamuk 1982, 307).

Owning a house in Nişantaşı was a sign of prestige for this district represented the modern lifestyle. Members of the bourgeoisie like Cevdet Bey wanted to be a part of this world.

With the effect of westernisation some meanings were attributed to spaces such as the alaturca toilets being pre-modern.

Apartment was the symbol of comfort and western life. The struggles of living in a mansion were frequently mentioned.

#### **4.5.2.9. Habits of the Society**

The stillness of Istanbul (historic peninsula) had started to disturb people. Nothing had changed in this zone for hundreds of years but now the people were in a rush for change (Pamuk 1982, 35).

Especially, the youth were complaining about this slow motion. They quickly adopted the conditions of the new era and were ready to answer its requirements. Their expectations from life changed which affected many fields. They started to believe that marriage was a barrier avoiding people from reaching their targets. Women started to

learn how to gain their rights. For example, Ayşe starts to complain for her being picked up from the places she went (Pamuk 1982, 143).

Those who had been in Europe and saw the huge factories and stations started to look down on their own country (Pamuk 1982, 34). They were usually complaining for not finding the goods they want in Istanbul even though they had the money to own it (Pamuk 1982, 142).

It was sure that many traditions had changed but its reflections in daily life were quite complicated. *Harem-selam* practice was abandoned, men and women shared the same room but they continued sitting in their own corners. They were sharing the same space but in their own corners. They didn't want to sit apart because they believed that this attitude was out-of-date but none of them had the courage to break the ongoing state (Pamuk 1982, 189).

Sait Bey: "We are adapting things to time but we are not aware of it." "As I said, why shouldn't the old be adapted to the new?" "Look at this room. Isn't this a saloon? Once it was a sofa of a Selamlık. Look at me, aren't I a simple and talkative merchant? No, no, now let me tell you. I was once a son of a Paşa. Do you know what I mean? My father used to say that big changes don't take much notice because they are always the result of small and endless compromises.... As if he knew that I will be a merchant and sell the lands, the plots and everything; as he knew that Güler will marry a petty Republican simple soldier.<sup>44</sup>

#### 4.5.2.1. Legal Regulations

No remarkable information has been determined about the legal regulations.

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<sup>44</sup>Orhan Pamuk, *Cevdet Bey ve Oğulları*, p. 224. Sait Bey: "Her şeyi zamana uyduruyoruz da farkında değiliz. Söylediğim gibi eski neden yeniye uydurulmasın? Bakın şu odaya. Bir salon değil mi burası? Dün bir selamlığın sofasıydı. Bakın bana. Basit ve geveze bir tüccar değil miyim? Yok, yok, izin verin artık anlatayım. Dün bir paşa oğluydum... Anlatabiliyor muyum? Rahmetli babam der ki, bizde büyük değişmeler fazla göz almaz, çünkü hep küçük ve sonsuz uzlaşmaların sonucudur.... Benim bir tüccar olacağımı, her şeyi toprakları, arsaları satıp satıp ticarete yatıracığımı, Güler'in küçük ve Cumhuriyetçi basit bir askerle evleneceğini bilirmiş gibi.

### 4.5.3. General Outlook to the Novel

The author Orhan Pamuk and his family had a similar life to the characters mentioned in the novel. Ahmet, the grandchild of Cevdet Bey, represented the author. Orhan Pamuk's family, who owned the Pamuk Apartment in Teşvikiye, was an Anatolian merchant family. The family apartments of those days were specialised by being owned by one person according to the laws of that period. Most of these apartments were carefully built to the architects of the period, and family members lived together in different floors. With the proclamation of the law of property ownership, the family apartments were demolished and rebuilt by the contractors in order to gain more income. These were apartments built quickly for profit.

A real life example corresponding to the mansion mentioned in the novel is the Şükrü Bey Mansion which was built in the late 19th century in Şişli. It is a wooden building which rises upon a masonry basement floor with two normal storeys and a cihannuma floor. It is now named as Birkökler Vakfı Konağı and used as a school for autistics.



Figure 4.66. Şukru Bey Mansion in 1982. (Source : Ateş 2008)





Figure 4.67. Şukru Bey Mansion in 1994. (Source : Ateş 2008)

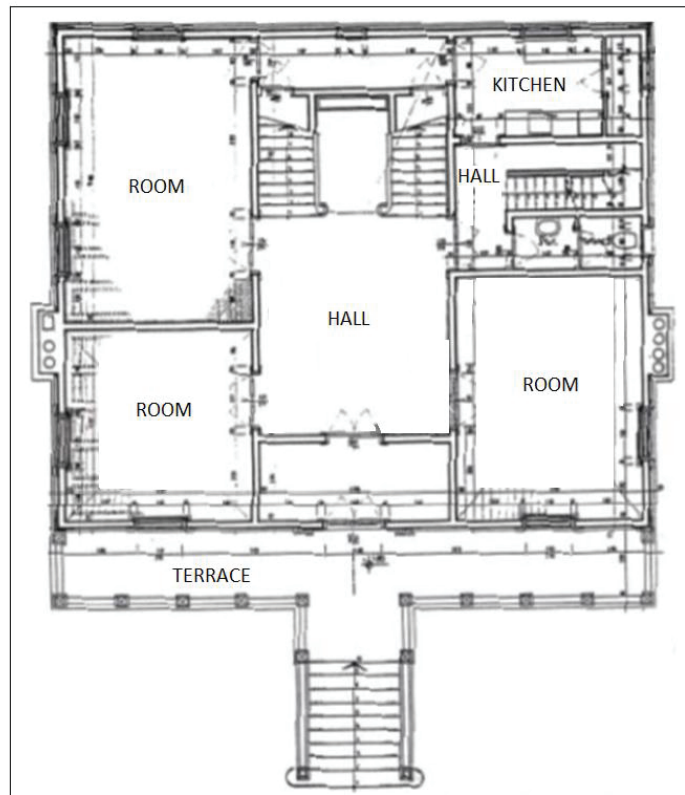


Figure 4.68. Ground floor plan of Şukru Bey. (Source : Ateş 2008)

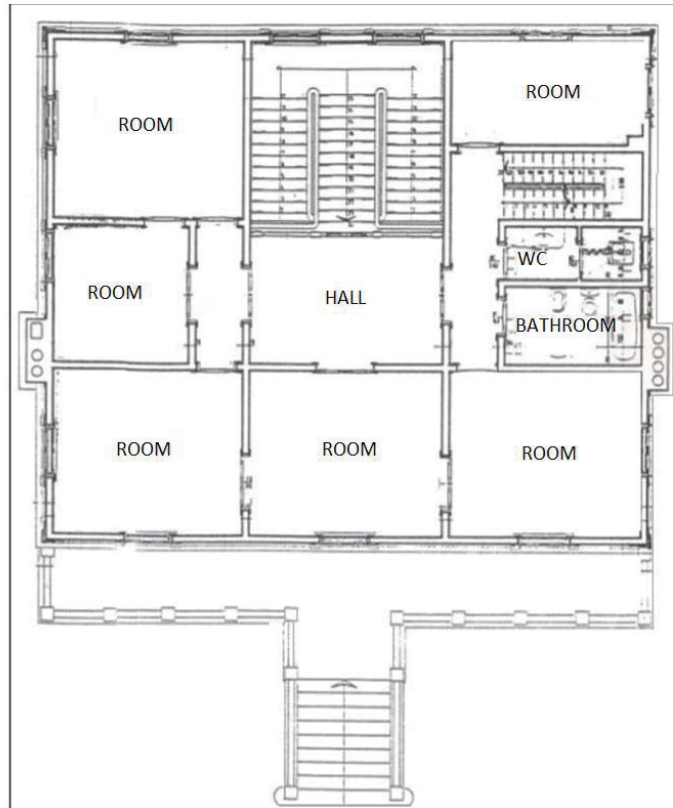


Figure 4.69. First floor plan of Şukru Bey. (Source : Ateş 2008)



Figure 4.70. Interior spaces of Şukru Bey Mansion (Source : Ateş 2008)

A real life example corresponding to the apartment mentioned in the novel is the Pamuk apartment which is located in Nişantaşı. This is the family apartment which Orhan Pamuk and his family lived for a long time. The apartment in the book “Cevdet Bey ve Oğulları” actually represents the Pamuk Apartment. The plans of Pamuk apartment could not be obtained during this study but the definitions in the book “*Istanbul: Hatıralar ve Şehir(2003)*” ( Istanbul: Memories and the City), written as a memoir, gives many clues about this apartment, as follows:

My mother, father, brother, grandmother, uncles, aunts, sister-in-laws we were all living on various levels of a five-story apartment building. One year before I was born, my family used to live in the big stone mansion altogether in each room like a big Ottoman family. Later on this mansion, which was located beside the “modern” apartment built in 1951, was abandoned and rented to a private primary school. We used to live in the fourth floor and we had proudly wrote “Pamuk Apartment” to the main entrance as it was a fashion in those days.<sup>45</sup>

Because there was a constant flow between the floors, as in the parts of a large family mansion, the apartment doors of Pamuk Apartment was open most of the time.<sup>46</sup>



Figure 4.71. Pamuk Apartment (Source : Milliyet.com)

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<sup>45</sup>Orhan Pamuk, *Istanbul:Hatıralar ve Şehir*, p. 8. Annem, babam, ağabeyim, babaannem, amcalarım, halalarım, yengeler, beş katlı bir apartmanın çeşitli katlarında yaşıyorduk. Ben doğmadan bir yıl önceye kadar bir büyük Osmanlı ailesi gibi hep birlikte ayrı oda ve kısımlarında yaşadıkları yandaki büyük taş konak terkedilip özel bir ilkokula kiraya verilmiş, 1951'de bitişikteki arsaya şimdi bizim dördüncü katında oturduğumuz "modern" apartman yapılmış, sokak kapısının üzerine de, o zamanki moda uygun olarak gururla Pamuk Apt. diye yazılmıştı.

<sup>46</sup>Orhan Pamuk, *Istanbul:Hatıralar ve Şehir*, p. 9.Katlar arasında, bir büyük aile konağının kısımları arasında olduğu gibi, sürekli bir gidiş geliş olduğu için, Pamuk Apartmanı'nın daire kapıları çoğu zaman açık olurdu.

## CHAPTER 5

### CONCLUSION

#### 5.1. Concluding Remarks

Analysing the housing histories which are written with various perspectives and underlining the aspects chiefly mentioned makes it obvious that the social relations related to the house design have been usually dismissed. However, the daily life of the household and their relations among each other or the relations between the household and the outside world have an important effect on house design. For example, the transformation from extended family into nuclear family is one of the basic milestones for domestic architecture. Without analysing the socio-cultural structures of the society it is impossible to understand the transformation in domestic architecture.

Opposite to the written housing histories, the novels included the social aspects related to the house design. These social aspects were frequently mentioned in the analysed novels while the aspects such as legal regulations, material and building technologies were less involved.

When the primarily mentioned aspects in the housing history and the novels are listed in a table for comparison, it is observed that these two sources can explain the whole factors which create and form the house if they are considered together (Table 5.1. and Table 5.2.)

Although novels include fiction, there are some shared emphasizes and thoughts in many of the novels portraying the same period, such as the widespread belief that Turkish women have had a unique historical experience especially after the Second Constitutionalism and proclaim of the Republic Regime. These are the transitional periods for the situation of women within the society. Attendance to education, participation in the labour force and economic independence have enhanced the status of women. These changes have a strict link with the family structure which is also related to the house design.

Table 5.1. Mainly mentioned aspects in each architectural historian's work.

| Writers  | Physical Aspects | Household Activities | Urban Pattern | External Relations | Classification in the Society | Material and Technology | Internal Relations | Meaning and Beliefs | Habits of the Society | Legal Regulations |
|--|------------------|----------------------|---------------|--------------------|-------------------------------|-------------------------|--------------------|---------------------|-----------------------|-------------------|
| S.H.Eldem: "Türk Evi: Osmanlı Dönemi(1984)" / "Türk Evi Plan Tipleri(1954)"  | +                | -                    | -             | -                  | -                             | +                       | -                  | -                   | -                     | -                 |
| D.Kuban: "Türk Hıyath Evi(1995)" / "Kent ve Mimarlık Üzerine İstanbul Yazıları(1998)"  | +                | -                    | -             | -                  | -                             | -                       | -                  | -                   | +                     | -                 |
| I.Aslandođlu: "Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938 (1980)"  | +                | -                    | -             | -                  | +                             | +                       | -                  | -                   | -                     | +                 |
| Y.Sey: "Cumhuriyet Döneminde Konut" in the book she edited "75 Yılda Deđişen Kent ve Mimarlık (1998)"                                      | -                | -                    | -             | -                  | +                             | -                       | -                  | -                   | -                     | +                 |
| A.Batur: "A concise History: Architecture in Turkey During The 20 <sup>th</sup> Century(2005)"   | +                | -                    | -             | -                  | -                             | +                       | -                  | -                   | -                     | +                 |
| M.Sözen: "50 yılın türk mimarisi (1973)" / "Cumhuriyet Dönemi Türk Mimarisi (1996)"  | +                | -                    | -             | -                  | -                             | +                       | -                  | -                   | +                     | -                 |
| U.Tanyeli: "İstanbul 1900-2000: Konutu ve Modernleşmeyi Metropolden Okumak(2005)"  | +                | +                    | -             | -                  | -                             | -                       | +                  | -                   | -                     | -                 |
| I.Bilgin: "Modernleşmenin ve Toplumsal Hareketliğin Yörüngesinde Cumhuriyetin İmarı" in the book "75 yılda deđişen kent ve mimarlık(1998)" | -                | -                    | -             | -                  | -                             | -                       | -                  | -                   | +                     | -                 |

Table 5.2. Mainly mentioned aspects in the novels.

| Novels  | Physical Aspects | Household Activities | Settlement the Housing Creates | External Relations | Classification in the Society | Material and Technology | Internal Relations | Meanings and Beliefs | Habits of the Society | Legal Regulations |
|---|------------------|----------------------|--------------------------------|--------------------|-------------------------------|-------------------------|--------------------|----------------------|-----------------------|-------------------|
| Refik Halit Karay:<br>"İstanbul'un İç Yüzü (1920)"  | +                | +                    | +                              | +                  | +                             | -                       | +                  | -                    | +                     | -                 |
| Yakup Kadri Karaosmanoğlu:<br>"Kiralık Konak(1922)" | +                | +                    | +                              | +                  | -                             | -                       | +                  | +                    | +                     | -                 |
| Halide Edip Adıvar:<br>"Akile Hanım Sokağı(1958)"   | +                | +                    | +                              | +                  | +                             | +                       | +                  | +                    | +                     | -                 |
| Melih Cevdet Anday:<br>"Aylaklar(1965)"             | +                | +                    | -                              | -                  | +                             | -                       | +                  | +                    | +                     | -                 |
| Orhan Pamuk: "Cevdet Bey ve Oğulları(1982)"         | +                | +                    | +                              | +                  | +                             | -                       | +                  | +                    | +                     | -                 |

It should be noted that some information gained from the novels may be sometimes misleading because the aim of the author is not to give correct architectural data to the reader, for example in the book *Aylaklar* the author introduces a contractor planning to build an apartment in order to sell each floor one by one but this was not possible because the law of property ownership wasn't yet declared.

The novels written by an author who witnessed a certain period which they lived in may be more valid. For example, Halide Edip Adivar wrote about a period she experienced as well as Yakup Kadri Karaosmanoğlu and Refik Halit Karay. Melih Cevdet Anday and Orhan Pamuk partially witnessed the period they depicted. Pamuk's life was matched with the character named Ahmet in his book "*Cevdet Bey ve Oğulları*" who was the grandchild of Cevdet Bey.

Examined novels are based on the contrast between the mansion and the apartments. These typologies represent the new and traditional old lifestyles. The daily life of each house typology differs and these differences are usually emphasized throughout the story. The debate between the old and new generation is a tool for representing these two lifestyles. Individualisation is another stress of these novels which is seen in the new generation. Gaining rights and freedom is regarded as an essential matter for the youth while the old generation faces difficulties to adopt these new desires.

Some general conclusions have been drawn after the analyses of the novels. We may say that there were aesthetic and social concerns in the traditional era, but with the capitalist system to produce quicker and easier became crucial in order to reduce the cost. The result of this approach was inevitably ordinary, inaesthetic products and degenerated architecture. Every neighbourhood used to involve different lifestyles but today everything looks similar and the differences fade away as a result of the immigration from rural to the urban area. When the housing tradition is examined we can see that the modern structures caused the individuals to turn to their inner world and decreased their relationship with others. Traditional neighbourhoods also used to give a strong feeling of belonging to a certain place. The change in the habit of using furniture is an important tool to trace the transformation in a society. Clues about why the internal equipment has changed and how this change affected the house planning can be traced

from the novels. The effects of Westernization upon household activities such as eating, sitting and sleeping have been revealed in the novels.

To consider all these aspects together will expand our space perception and will let us a chance to add daily life and socio-cultural perspectives to the domestic architectural studies.

## **5.2. Comments for Future Research**

A similar study may be done to understand the period after the 1950s for the foundation of the squatter's house which is a problem Turkey faced especially in that period, which also has reflections in the novels. Squatter's house may be a result of economic conditions but its impacts upon human relations and the society are deeply analysed in modern Turkish Literature for example the book "*Berci Kristin Çöp Masalları (1984)*" (Berci Kristin Tales of Garbage ) written by Latife Tekin mentions about the stories of varies characters who live in a slum neighbourhood. The starting point of the novel is the establishment of the neighbourhood and continues defining the problems of the residents (Tekin 1984). Another Example is the novel "*Tehlikeli Oyunlar (1973)*" (Dangerous Games) written by Oğuz Atay. This novel is about the journey of Hikmet Benol who abandons the place he lives and moves into a slum (Atay 1973).

Novels are helpful sources in understanding the situation of the women within the society so it could be used in gender studies. Especially the novels which represent the period after the Second Constitutionalism give information about the condition of women. The Analysis of the novels may also be useful in other disciplines such as sociology and psychology, because novels frequently mention about the interrelation between human and society as well as its effects on human psychology.

While examining fifty eight novels it has been noticed that some novels such as "*Karnaval(1881)*" (carnival) written by Ahmet Mithat Efendi especially involves the public spaces of certain cities so not only the feature of domestic architecture but also the public spaces may be analysed through novels.



It should be noted that novels are a production of an author so it involves subjective and fictional data. For example, the past is sometimes written in a romantic approach which involves a perfect world but the reality isn't the same as every period involves negative and positive features simultaneously. This should always be taken into consideration and using more than one source will help confirming the collected data. A general outlook can be achieved after analysing different viewpoints.

Understanding the spaces in the past may give some clues for recent studies because even if the technology constantly changes the approach of creating spaces is more or less the same. For example, writing a history about electrical engineering wouldn't add much to this field because the technology has changed and knowing the first products won't help the previous works. However this isn't valid for architecture (Alsaç, 1990, p.64-66). There are many lessons that can be learned from the traditional houses which are mostly built by local users. The users were involved throughout the construction period while recent mass houses and apartment blocks are built numerously usually ignoring the user's needs and cultural values.

Novels include many architectural components to equip architects far more than being mere technical personnel. Architecture specialises with the feature of involving arts inside it. Literary works also broaden the perception of the designer as creating efficient space is a form of art. These works may supply creativity, consciousness and vision to the architect. The architects without any spiritual depth and cultural background may not produce valuable works. It is obvious that an architect or a city planner may gain consciousness by reading books such as *Beş Şehir* (Five City) written by Ahmet Hamdi Tanpınar (Erdoğan and Akarsu 2016). In short, the roots of the recent problems lay underneath the past and hence history may help us to reveal and understand the problems of today's world.

Other literary sources besides novels may also give information about the socio-cultural features of a certain period. Especially the memoirs, diaries, newspapers and magazines may give some solid data for understanding the period.

Analysing literature in order to understand architecture is far beyond a romantic attitude. Recent developments have changed the paradigm of architectural education. Revising the existing methods may be required. It can be helpful to use literature in architectural history education but how to do is a matter of discussion in details which is

beyond our concern. Developing the creativity of the students can only be possible with a holistic view (Sönmez 2007)

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